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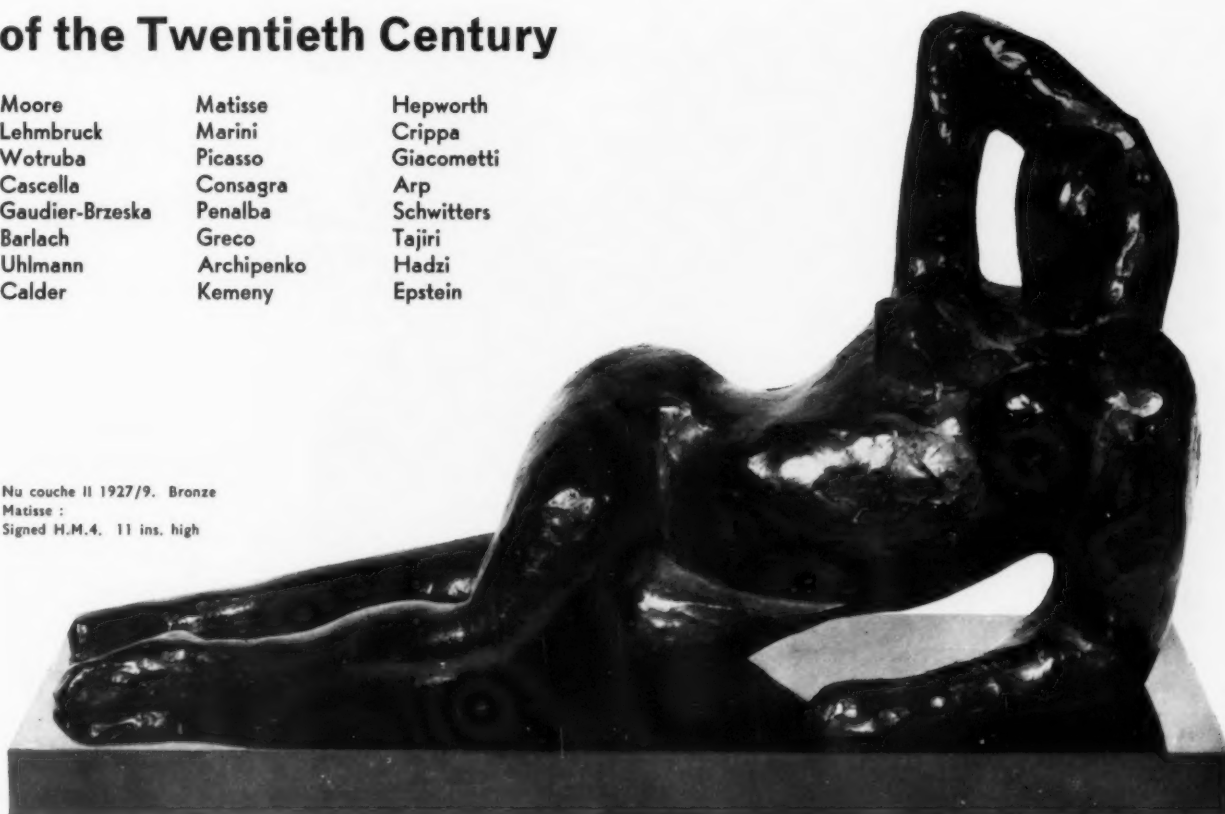
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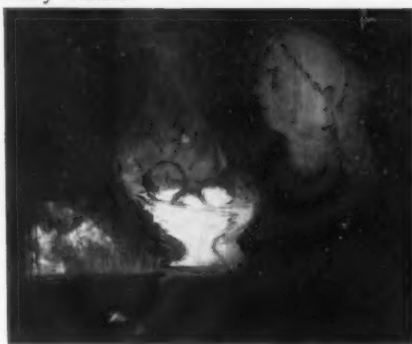
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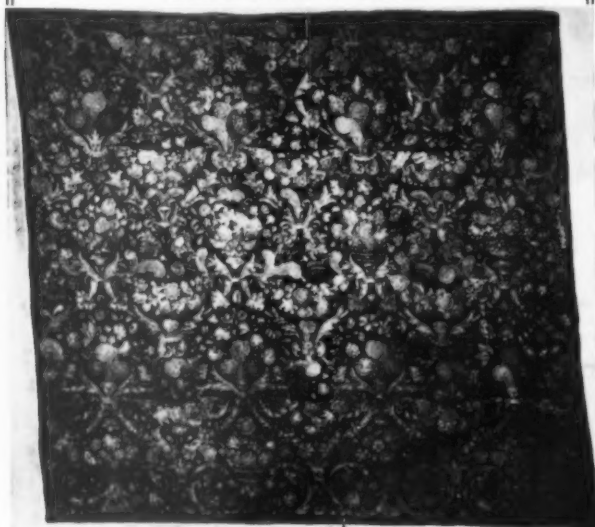
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## CURRENT SHOWS AND COMMENTS

### THE ENGLISH ACCENT

By HORACE SHIPP

"Onlie unfortunat in that he was English borne, for even the strangers would otherwise have sett him upp." So wrote old Nicholas Hilliard of a certain John Bossam, a fellow artist in the spacious days of the first Queen Elizabeth; and one is tempted to quote his comment in any consideration of English art and artists. If it were true for a great part of the life of Matthew Smith, embracing his struggle against parental disapproval of professional art, his own inferiority complex despite his knowledge that painting was the only thing for him, his inability to sell a single picture until after he was forty years old, it must be admitted that the tide turned for him during the early 1920's, and that from then until now it has flowed steadily towards his acceptance as an important English contemporary. The gesture of the Royal Academy in organising the present Memorial occasion in the Diploma Galleries, for this artist who throughout his life preferred to have no traffic with them, is a crowning triumph. So Sir Matthew, who died honoured with his knighthood and his C.B.E., well represented in the Tate and almost every public collection of importance, sought after by collectors, outlived his neglect, and is already something of a classic and an exception to Hilliard's strictures.

Looking at the more than 250 works spread throughout six galleries at Burlington House one is tempted to say that he achieved it by becoming a Continental painter. It is not only that he absorbed Fauve colouring into his evolving but consistent technique, but he became Baroque in the exuberance of his design. Colour and form in his pictures are stressed to their limits. His organ music is played with all the stops out. Never for Matthew Smith the understatement characteristically English. The paradox is that in life he was one of the most reticent of men; and, as his own masterly *Self-Portrait* reveals, far from self-assertive. His health and nervous condition—outcome probably of the early domination by that Victorian domestic diety, his father—seem at first sight to run counter to all this virility. But it may well be that this exuberant paint, these Rubensque female forms, the tremendous flowers and ripe fruits, were psychological compensations for a certain lack of robustness in the man himself. Art is so often the counterblow of the spirit; and in the case of Matthew Smith it almost certainly was. It is recorded in the excellent introduction to the catalogue that, when he decided to revolt against his father's plans for his commercial career and demand to become an artist, he chose the moment of Sunday teatime with the family assembled and authority most firmly entrenched at the head of the table to issue his fiat. Those who know anything of Victorian England will appreciate the courage of that choice. It is consistent with the boldness of his painting. Nor, the tea-time battle won, did he flinch from the consequences. Outraged parents of those days, believing that a few weeks of penury would bring recalcitrant youth back to the comfort of the well-furnished dining room, tightened the purse strings. The young Matthew endured the poverty, the exile, scorned the compromise of "industrial design" which would pay, and became a struggling and, for a long time, unsuccessful artist. It is a brave story, with a happy ending.

It is arguable that this very virtue of Matthew Smith was also his fault. Is it too far-fetched to imagine that he inherited and transmuted into art the overweening arrogance of father Frederick? For sometimes his canvases bully us, and all too often there is a blatancy, an insensitiveness in them which seems alien to all we know of the man. We look



TULIPS IN A WHITE JUG, 1955. By Matthew Smith. Loaned by McRoberts and Tunnard Gallery to the Matthew Smith Exhibition at the Royal Academy. Canvas, 50 by 30 in.

in vain for Rubens' tenderness in this latter day Rubens. Even his roses can look like cabbages, and his great-bosomed women in their violently coloured draperies or even more violently coloured nudity invariably look like barmaids. As Noel Coward said of nature: everything he does is somehow overdone. Matthew Smith's triumph lies in overstatement—that most un-English of qualities.

The result is splendidly decorative as wall after wall at the Royal Academy demonstrates. There is an evolution, but not a conspicuous one for sixty years of art production, save that towards the very end he touched a more tender note with his pastels and water-colours. The large Still-Lives of the 1950's, vast as they are, no longer oppress us. Light has broken in. It may be that, all passion spent, the man and the artist came to terms with life and nature. And at the last he speaks with an accent quietly English.

#### THE WORLD OF TRISTRAM HILLIER

English certainly is the highly individual art of Tristram Hillier whose exhibition of recent work is at Arthur Tooth's. In this age of Action Painting this might be christened In-action Painting if we were in search of a label. It is not

likely, however, to found a school in these days when art so largely connotes slap and trickle pigment, uncombed hair and uncleaned shoes; for it is the essence of tidiness. In one aspect it becomes *trompe l'oeil*; in another it is the absolute transmutation of nature into art. It is full of contradictions; yet it is strangely consistent. One feels that he is most at home in the landscape of Spain and Portugal where he so often works, recording, as those of us who know that curious atmosphere will have noted, that the shadows especially of the black-clad people are so dark as to appear out of tone. Everything is hard in the hard light. Strangely the very sunlight seems cold beneath the fierce blue of the sky. Tristram Hillier's lunar art accepts the paradox.

The cold, bright winter sunshine of England serves him well. Those skeleton-bare trees of the Mendip country; the loose stone walls with every stone picked out in opalescent beauty; the hard blue skies again, different enough in their quality. He works to his own consistent formulae. There is no atmosphere in the ordinary impressionist sense; no air between us and the distance. We must needs accept this as part of his method. At one point I personally feel that the method breaks down: it is hard and linear and does not encompass softness in a mass. So though bare trees are striking, their skeletal beauty silhouetted against the sky, massed foliage is cotton-woolly; though every stone of a wall or a beach, defined within its own strong shadow, has character, the grass verges of a road are spongy and characterless. In an art essentially linear enclosing shapes of pure colour Mr. Hillier should invent a formula to express such elements, or choose subjects within the scope of his fascinating mannerism. Such, certainly, is *The Inner Pool, Bristol*; such are the beached boats (faintly reminiscent of Wadsworth); such are the Still-Lives. In face of his performance one is tempted to reverse the famous Constable dictum and say, "There is always room for an unnatural artist", at least if he is true to nature.

#### THE SPIRIT OF WATER-COLOUR

The English accent at its most perfect, exquisite in its reticence, entirely adequate yet never overstressed, makes the loan exhibition of Water-colours and Drawings from the City Art Gallery, Leeds, at Agnews' an unqualified delight. It is in aid of Leeds own Art Collections Fund, as such events at Agnews often are, but one is tempted to wonder in face of this display of riches whether Leeds need do more. Sixteen from the works Cozens, twelve Francis Townes, eight Girtins, twenty-five Cotmans, Turner, Constable, Cox, de Wint: the great names follow each other in magnificent procession and with a wonderful wealth of most important works. For these more than one hundred and fifty water-colours are not in any instance minor works, but among the best. Perhaps Francis Towne working in the Lake District is just a little more pedestrian than he could be under the inspiration of Wales or the Alps; but everything he touched is stamped with his genius. With a faintly drawn but deliberate outline he indicates the three-dimensional volume of mountain masses, the recession, the fall of the light (so often noted by him on the *verso*), but then these beautiful things were for him not the end in itself but the means to the end of the oil paintings which alone he exhibited).

Leeds has been supremely fortunate in its heritage of the collection of Agnes and Norman Lupton; in the Memorial Gift of Sir Michael Sadler; and in that other bequest of the magnificent Cotmans by S. D. Kitson, the authority on the artist. One of the finest of the Cotmans, *The Ploughed Field*, was wisely bought by the Gallery as far back as 1923, but the majority of the lovely things in this exhibition,

especially the Townes, bear witness to the discerning connoisseurship of the Luptons, who acquired them in the days before the advocacy of A. P. Oppé made them fashionable and expensive rarities.

For those who love or collect water-colours and drawings of quality today several other exhibitions are in progress. That at the new Gallery of Appleby Brothers we noticed in our last issue; The Fine Art Society, who have done so much in this field, has a continually changing showing of both old and new; Frank Sabin at Park House at Rutland Gate has an exhibition; and that other specialist, John Manning, is holding an important exhibition during November. It is remarkable in that it covers practically the whole gamut from the XVIIth century to Whistler and Ruskin, and includes almost all of the great names in English water-colour. Sandby, Girtin, Cotman, Alexander Cozens, Cox, de Wint, and, most important of all, a whole group of Constables. One rarity among these is the water-colour *Study of a Fisher-boy* inscribed in Constable's hand: "Jn. York. 2 Outer Court, Brighton", and it is most probably the study for Fisherboy on the extreme left in *The Chain Pier, Brighton* (see illustration page 157). One of the earliest works on exhibit is a pastel *Portrait of a Boy*, evidently of the young George Vertue if we compare it with the British Museum portrait of him. It is attributed to Edward Lutterel, but was once thought to be by John Riley.

Alongside these English drawings and water-colours John Manning is showing a number of Old Master drawings including two fine Willem van de Velde the Younger marines, and a pair of tiny Jan Frans van Bloemen *Italian Landscapes*, one signed and dated 1736.

#### EXOTIC

At the farthest remove from all this steady Englishness stands Léonor Fini, who has her first One-man Showing in England at the Kaplan Gallery. Born in the Argentine, brought up in Trieste, and gravitating inevitably to Paris in her youth, she moved into that precious world of high art, poetry, the ballet and the film where distillation and difference are everything. Books and articles, poems and films are made about her, and she lives up to the legend. "I wear masks in order to be someone else, and my masks on my living moving face are immobility". Leonor Fini is a cult in that world of expensive artifice. Happily she can paint. Two or three portraits in the exhibition demonstrate that she has no need to depart from realism and, with her kind of reputation, she could probably make a fortune as a much sought after portraitist. But her world is dream: Symbolic Surrealism through which strange figures move, and more recently a golden non-world of exotic creatures in landscapes of the mind. The rich glow and broken impasto of Monticelli gives these painterly quality. It is all a little subversive and evil in the Yellow Book mood of eroticism, but it is tremendously skilful and has its own beauty.

#### MARY KESSELL AT THE LEICESTER GALLERIES

We return to English quietism at the Leicester Gallery with the work of Mary Kessell. Not, in her case, to English literalism, for she has always sought for some essence of nature to convey her ideas, often religious ones. There is something akin to Chinese feeling in her art, though it is not in the least Chinese in its idiom. Figures and the forms of nature dissolve into near abstract patterning, enough to hold us by their elusive quality, not enough to run counter to nature's self. A most entrancing painter.

Along with her in the present exhibition Blair Hughes-Stanton is showing new Colour Prints, and Ruskowski his recent paintings.





Fig. I. THE POTTER vase modelled by James Hadley. Shown at the Paris Exhibition of 1878.  
28 in. high.

(Worcester Works Museum. Pottery Gazette Copyright).

## SOME WORCESTER CERAMIC ARTISTS OF THE VICTORIAN ERA

By GEOFFREY GODDEN

JAMES HADLEY'S name will forever be associated with some of the finest XIXth century 'Royal Worcester' porcelain designs and figure models. James Hadley was born in 1838. He received his early training at the Worcester Government School of Design, and was apprenticed at the Kerr & Binns porcelain factory. He was retained by their successors, the Worcester Royal Porcelain Company in 1862.

The Japanese style of decoration introduced by the 'Royal Worcester' Company at the 1871 Exhibition and consolidated in their exhibits at Vienna in 1873, proved that James Hadley had no rival in ceramic modelling. Con-

temporary exhibition reviews were constant in their praise of Hadley's modelling capabilities; his designs range from ornate vases, of which Fig. I is a supreme example, to charmingly simple figure models. The Art Journal (dated 1878) attributed the supremacy of the Worcester factory at that period to the outstanding abilities of James Hadley.

In 1875 James Hadley established himself as an independent designer in Worcester. He remained on the best of terms with the 'Royal Worcester' management who, in fact, took the vast majority of his work. Hadley modelled a charming series of figures, baskets, centrepieces, etc., based on children in Kate Greenaway style dress—these and



Fig. II. ROYAL WORCESTER vase (one of a pair), the figure subject panels signed by J. Rushton. Dated 1870. 14½ in. high.

other figure models usually bear Hadley's signature on the base.

In 1896 James Hadley, assisted by his three sons, established their own works (at Lower Bath Road, Worcester), and marketed 'Hadley Ware'. Their speciality was in vases and other forms decorated with relief border motifs of coloured clay which, being produced while the piece was moulded, results in "a work of art in which body and ornament alike are formed of clays each of a uniform and homogeneous through-colour". The main portions of the vases were hand painted with floral studies, often painted in monochrome. Other styles and motifs were employed from time to time and figures produced.

James Hadley died on December 21st, 1903. His sons continued the business until it was taken over by the 'Royal Worcester' company in July 1905. This company continued to produce Hadley style wares with coloured clay relief decoration for some years, and gave employment to Hadley's sons.

The writer endorses the contemporary comment that James Hadley "will rank as one of the great ceramic artists of the English School".

There are many Victorian ceramic artists whose work is of the finest quality but about whom we have scant knowledge. Attention is here drawn to four of these little known ceramic artists each of whom worked at Worcester.

Josiah Rushton, a fine figure subject painter, who had been trained at the Worcester Government School of Design, was first employed by Messrs. Kerr & Binns (1852-62), the earliest recorded specimens of his work are

dated 1859. Upon the formation of the Worcester Royal Porcelain Company in 1862 Rushton, with his fellow artists, was retained and his work featured prominently in the international exhibitions of 1862, 1871 and 1873. Apart from full length figure studies Josiah Rushton executed small portrait panels for mounting in jewellery. He also painted numerous small reserve panels in the borders of plates and dishes. Little is known of his career after 1880 when he entered a portrait from a Worcester address for the Royal Academy Exhibition. Coalport plates painted with Court beauties after Sir Joshua Reynolds were, however included in the Chicago Exhibition of 1893, under Rushton's name.

David Bates was one of many fine floral painters employed at the Kerr & Binns and 'Royal Worcester' factory. Three documentary examples of his work are preserved in the Worcester Works Museum—a Kerr & Binns plate with border of wild flowers and two 'Royal Worcester' examples decorated after 1862. A rare "square tray, pierced and jewelled border, pink ground, subject sheep in Landscape, etched by D. Bates" is mentioned in the official Catalogue of 1882, but is no longer in the collection. David Bates entered works in Royal Academy Exhibitions in 1872/3/4, 1876/7 and 1878 from a Worcester address. In 1879 and 1889 a Malvern address is given and in 1891 and 1904 (the last entry) he was in Birmingham. It is probable that he retired from the Worcester Works in 1878.

The two Callowhill brothers, James and Thomas, were largely responsible for raising the prestige of the Worcester Works. During the Kerr & Binns period (1852/62) James Callowhill painted figure subjects, mainly panels of heads. After the Vienna Exhibition of 1873 the Royal Worcester pieces in Japanese taste gained understandable fame and James and Thomas Callowhill specialised in the fine gold ornamentation used on these pieces. A typical entry in the Works Catalogue reads "Pair of Jardinières, in green porcelain, richly decorated with modelled golds of different colours by J. Callowhill".



Fig. III. ROYAL WORCESTER "jewelled" teapot with portrait panels. Signed and dated "T & J Callowhill 1867". 5 in. high.



Fig. IV. George Owen at work on a Royal Worcester pierced vase.

Thomas Scott Callowhill, during the Kerr & Binns regime, painted panels of classical heads in the same style as his brother. He also painted in the Limoges enamel style popularised by Thomas Bott (see *APOLLO*, April, 1956), before concentrating on the gold ornamentation associated with the Japanese and other styles that called for fine quality gold enrichment.

Other Worcester ceramic artists of note include:— James Bradley (birds), John Hopewell (birds), Charles Palmere (figure subjects), Robert Perling (animal subjects), James Weaver (birds), Luké Wells (animal subjects) and Joseph Williams (figures and landscapes).

The reticulated wares of Worcester have for long been famous and sought after. The first contemporary reference to this class of pierced porcelain is contained in the *Art Union's* notice of Messrs. Chamberlain's exhibits at Manchester in 1845. This display included a covered footed bowl with openwork decoration:— "It is one of a class which we have not seen produced elsewhere—a sort of network covering the form. There are other objects of the kind, which seem as if one were enclosed in another . . ." Chamberlain's successors Messrs. Kerr & Binns (1852-62) continued to produce these wares as did the Sèvres factory in France. George Grainger's entirely separate factory also specialised in these reticulated wares; their display at the 1862 Exhibition was particularly noteworthy.

None of the above mentioned wares can, however, compare in quality with the masterpieces carved by George Owen for the Worcester Royal Porcelain Company. Fig. IV shows this artist at work in his studio with typical specimens of his craft at hand. J. F. Blacker in his 'A.B.C. of 19th Century English Ceramic Art' noted, after a visit to the Worcester factory:— "Grainger's perforated Parian has fine qualities, but it was cut mechanically on a pattern applied to the unbaked clay; a man or boy without special gifts could do the piercing after some training. Not so that of Mr. Owen; after marking off the body of the pieces undergoing decoration into sections, the ground is either pierced or reserved for a delicate decoration in colour. The pierced ground, all cut by hand, is largely in a honeycomb pattern, divided by bands of reticulations of diapers in endless variety. These bands of diapers are seldom dupli-

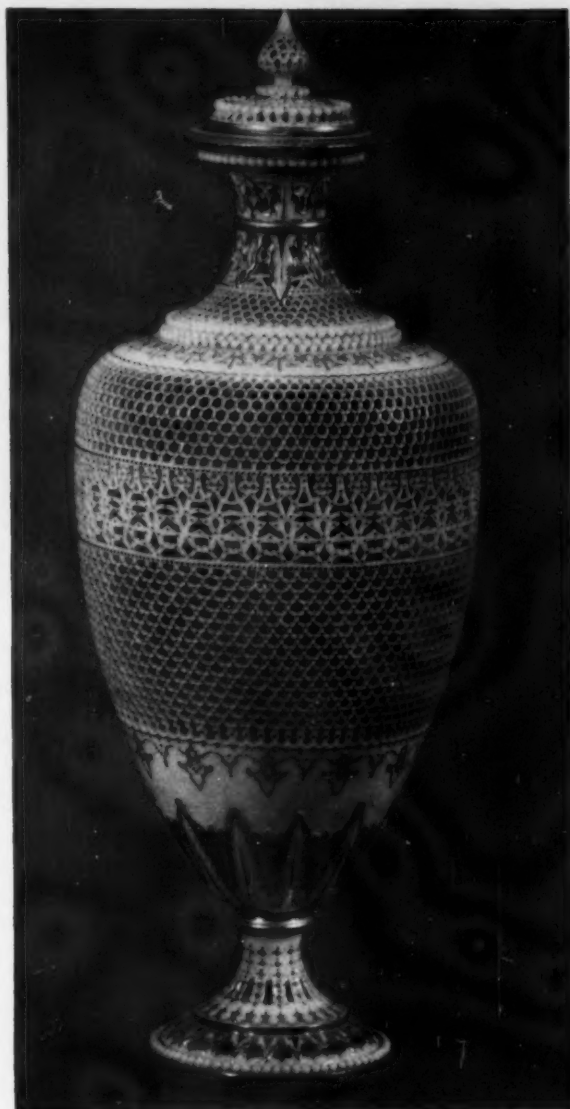


Fig. V. ROYAL WORCESTER reticulated vase and cover by George Owen. Probably the last piece completed before this craftsman's death in 1917.

cated; the astonishing skill of the artist is displayed in the variety of his combinations, the sharpness and geometrical accuracy of their execution so that the walls of the vases only a fractional part of an inch thick resemble nothing so much as lace, lacework in porcelain of a beauty and delicacy beyond description".

The fine vase illustrated with its gilt enrichments, reveals the fineness of the perforations; the body of the vase or other object is itself incredibly thinly potted. Several examples of George Owen's reticulated porcelain was sold in its undecorated state, without gilt borders, etc. Owen's name is incised in the base of his best specimens which are sometimes dated, and also bear the normal Royal Worcester trade mark printed in gold. George Owen worked at the Worcester factory up to the time of his death in February, 1917.

Fig. I and V are from the Worcester Works Collection (*Pottery Gazette* Copyright). Other illustrations from the author's collection of Victorian Ceramics.





Silver gilt Porringer as Racing Cup, 1669.

## AN IMPORTANT SOUVENIR OF STUART SPORTSMANSHIP

By CYRIL G. E. BUNT

ON May 13th, 1954, a rare Stuart Racing Cup from the collection of Col. F. Curtis came under the hammer at the auction rooms of Messrs. Sotheby in Bond Street. It then passed into the possession of the wealthy collector of rare *objects d'art*, H. T. De Vere Clifton, of Lytham (Lancs), who regards it as one of his most treasured acquisitions.

As will be seen from our illustration it is a very pleasing, silver-gilt Cup or Porringer of typical Restoration style, being of characteristic ogee shape, the body *repoussé* and chased with bold Stuart decoration of flower heads and foliage and having cast recurring scroll handles. Standing four and a half inches in height, it bears the Maker's Mark WR conjoined, agreed by that great authority, the late Commander How, to be that of William Ramsay, of Newcastle and dates from *circa* 1669. The cover, of later date but made to match, is by Thomas Whiphham and Charles Wright of London, about 1760.

So far it may (indeed we should say *must*) be considered a very choice example of the domestic porringer—a finely executed and well-proportioned specimen of Stuart plate, an aristocrat of the period of Charles II. But, in *interest*, it is elevated out of this category by the inscription it bears, engraved in italic script upon the upper part of the body:—

*From Asby Maske on St. Mark Day*

*The Swiftest horse brought this away*

with the date 1669 between the two lines.

It is abundantly clear from this, that, though of domestic type, it was made to be bestowed on the date specified (April 25th, 1669) as a racing trophy—the earliest, save one, hitherto recorded.

There is only one example which, it must be allowed, is of slightly earlier date—the Brampton Moor Cup, referred to by the late Sir Walter Gilbey in his short monograph on *Racing Cups*, published in 1920. This cup is dated 1666, three years prior to the present example, the provenance of which marks it as a rarer and very desirable object of art.

It is well known that in earlier days a Bell of precious metal was the usual prize awarded to the winner of a race. Actual specimens are preserved at Carlisle and a number of contemporary references could be quoted, if proof were needed. Indeed, the term "To bear away the bell", as the accepted way of describing success, has persisted until the present time, as Sir Walter Gilbey reminds us.

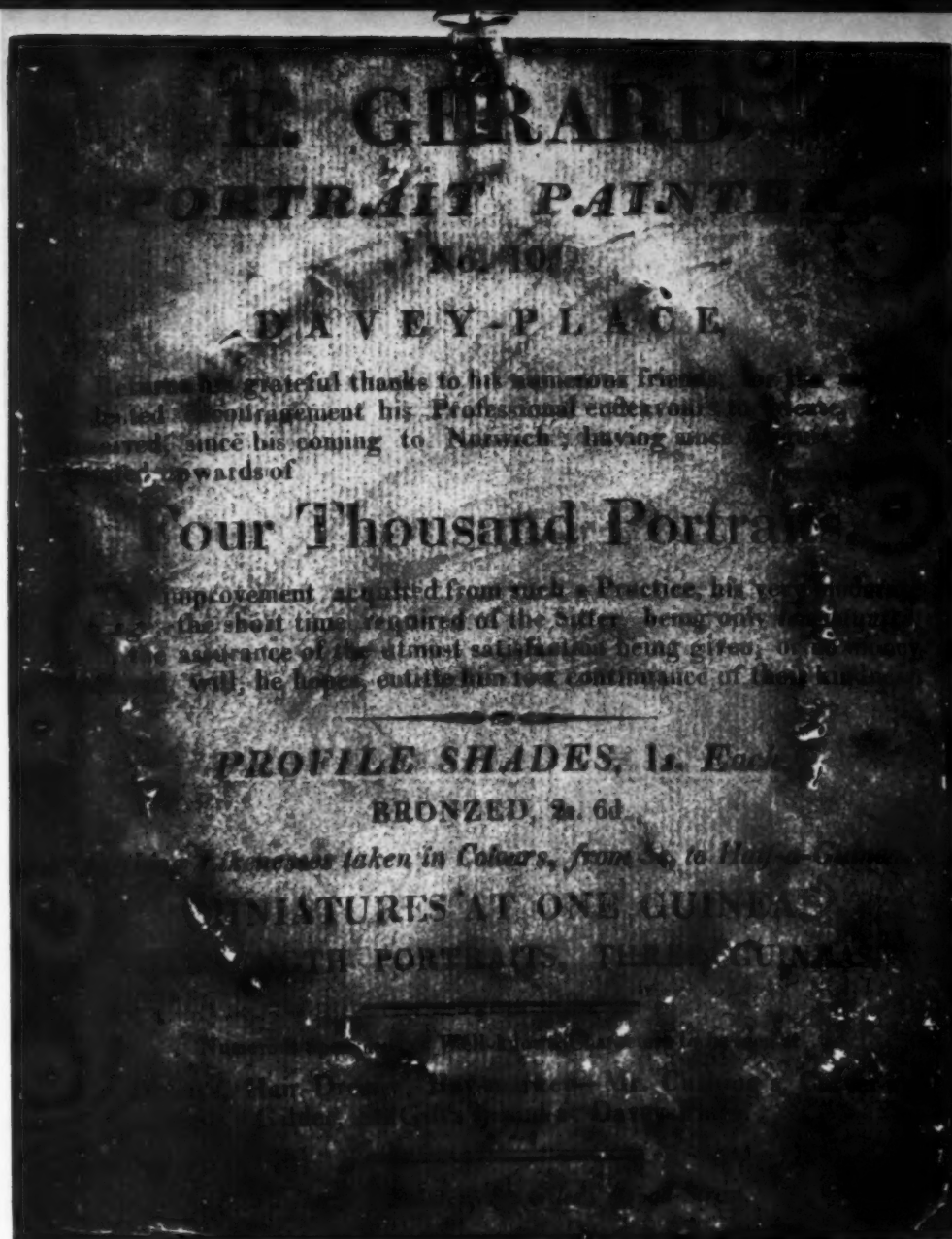
But during the Stuart period bowls and cups, ordinary domestic plate at first, began to take the place of bells. Hence the cup dated 1666, awarded at the Brampton Moor Meeting, is, as said, probably the earliest known, the present Asby Maske Cup, just three years later, being equally important.

Asby Maske, a little known locality near the three Asbys, about six miles from Appleby in Westmorland, is only to be found, I believe, on the large-scale Ordnance map. It was doubtless the *venue* of periodical horse-races, one of those numerous local gatherings which were held in all parts of the country in the period of Charles II. Unfortunately no records were kept at that time. It is not until long after that the annual Racing Calendar came into being to meet the want. So we are left without either the name of "The Swiftest Horse" or of its owner.

However, this is a contingency which need cause no surprise when it is recalled that we are concerned with a period long anterior to the importation of the famed Arabian sires (such as the celebrated Darley Arabian) which inaugurated a succession of specially bred racers. Races in Restoration times were quite local events of pure sport among local gentry, uniting in friendly contest, the mounts being little more than home-bred hunters, trained in their riders' own stables. It may be surmised, therefore, that even "The Swiftest Horse" at Asby Maske in 1669 would have been of hunter type and the whole contest would have been between "Gentleman Riders". One may venture perhaps to suggest (though it can be no more than a pure guess) that this important Cup may have been given by the Lord of the Manor, Lancelot Machell of Crackenthorpe (who died 1681).

Finally a word upon the occasion of the Meeting, St. Mark's Day, April 25th. At a very early period St. George's Day, April 23rd, was selected for the establishment of horse-racing. In the year 1669, as we may find by consulting any Perpetual Calendar, St. George's Day fell upon a Friday—a working day, when it may well have been considered impossible to hold a race meeting. But St. Mark's Day, the 25th of April, brings us to the Sunday, which, besides being a day of rest was a Holy Day, or holiday, in its own right. Here, then, we have the occasion of the horse-race, which resulted in an outstanding but unnamed hunter with its "Gentleman Rider" bearing away "the Bell", in the form of this most beautiful porringer of silver-gilt. I consider it a privilege to be able, 285 years later, to bring to the notice of collectors and to sportsmen this all but unique relic of Stuart sportsmanship, which incidentally is a memorable work of the silver-smith's craft.





Label at the back of a miniature of an unknown man. Size 6½ x 5½ in.  
In the author's collection.

## EBENEZER GERARD

By RAYMOND LISTER

OF XIXth century miniature painters, it is those who are ignored by standard dictionaries who sometimes prove upon examination to be the most interesting. The miniaturist Ebenezer Gerard is no exception to this rule: in his own day he had a considerable local reputation, both as miniaturist and profilist, yet no mention is made of him in either of the standard biographical dictionaries of these arts—Basil Long's *British Miniaturists* and Mrs. Nevill Jackson's *Silhouette*.

Little is known of Gerard as a person—even the dates of his birth and death are uncertain. A writer in *Notes and Queries*<sup>1</sup> says his death "seems to have taken place in February or March, 1826", whilst another contributor<sup>2</sup> states that he died in Glasgow at the age of 42. If this is so, his birth would have been in 1783 or 1784. Between these two sets of dates a few details can be sketched in. In 1813 he was liv-

ing in London, at 10 Villiers Street; whilst there he exhibited a picture entitled "Shavings" at the Royal Academy. From 1814 to 1817 he was in Norwich<sup>3</sup> and exhibited with the Norwich Society of Artists during those years—the 1816 exhibition of this society contained twenty-five of his pictures, seven of them miniatures. The fact that his sitters included such people as Sir David Wilkie, R.A., and several local aldermen, indicates that Gerard was by no means an unfashionable painter.<sup>4</sup> For the first three years of his sojourn in Norwich, Gerard lived at Davey Place, but in the last year he moved to Gun Lane. Whilst at Davey Place, he issued the trade label illustrated here.

The exact date at which Gerard left Norwich is unknown, but we next hear of him in 1821 at 64 Lord Street, Liverpool,

<sup>3</sup> For much of this biographical information I am indebted to Mr. Francis W. Hawcroft, Deputy Curator of the Castle Museum, Norwich.

<sup>4</sup> Prince Frederick Duleep Singh, in his *Portraits in Norfolk Houses*, Vol. I, p. 258, records a miniature in Hockham Hall: a portrait of Robert Partridge, painted by Gerard in 1816.

<sup>1</sup> 10th Series, Vol. X, p. 517.

<sup>2</sup> *ibid.*, p. 446.



Miniature of an unknown man. Size  $4\frac{1}{8}$  in. x  $3\frac{3}{8}$  in.  
In the author's collection.

where he set up his studio. Although he issued from this address a circular canvassing for portraits, worded almost exactly like his Norwich trade label, he was forced to curtail his painting activities because of a weakness in his arms, caused by a fever; he was on this account unable to produce a sufficient amount of painting on which to support his family. One result of it was the publication in 1825 in book-form of a number of contributions he had previously made to a Liverpool weekly journal, *The Kaleidoscope*.<sup>5</sup> The title page of this book of verse reads as follows: "Letters in Rhyme, / to and from / E. Gerard, Portrait Painter, / Liverpool; / with a number of / Humorous Embellishments, / drawn on stone by the author. / Liverpool: / Printed by Rushton and Melling; / sold by E. Smith and Co. Mercury Office, Lord Street; / at the Gazette Office, Manchester; / Burks and Kinnebrook, Norwich; Hillyard and Morgan, / Bristol; and all booksellers. / 1825."

The preface to *Letters in Rhyme* reprints some comments from *The Kaleidoscope* of March 29, 1824, which give in greater detail Gerard's difficulties after his illness: "Mr. Gerard, about ten or a dozen years ago, (was it not more than this?) was fast rising to the first eminence in his profession, when he was seized with a fever which left such a weakness in his arms as rendered him quite incapable of handling a brush. In this helpless state he remained nearly a twelve-month, when, after repeated trials, he found, that by grasping the wrist of his right hand as firmly as he could, he was able to paint likenesses in watercolours. He has continued ever since, endeavouring by unremitting exertions

<sup>5</sup> Founded in 1818 by Egerton Smith—the "E. Smith" in the book's title page which follows above. In the Editor's Preface to *Letters in Rhyme* a footnote refers to *The Kaleidoscope* and its founder: "An interesting and highly respectable little work, published weekly by Mr. Egerton Smith, Liverpool. To this gentleman and the Editor of the Manchester Gazette, Mr. Gerard is under the highest obligations for their powerful assistance, in producing his little work."

to support his family. But he has now half a dozen children to educate and provide for; and he finds it necessary to call in the sister art of poetry to his aid."

The verses produced by Gerard after calling in the sister art are hardly worthy of the name of poetry; one typical example will be sufficient to give here<sup>6</sup>:

A Parish dinner, to an overseer,  
An Angus Dei, to a devotee,  
To thirsty voters, free election beer,  
To pamper'd alderman, his callipee,  
A run of luck to S——, the gambling peer,  
The koran to a mussulman—can't be  
More dear, nor can they prize them more than I  
Your last epistle—con-so-la-to-ry.

Although Gerard's own verse is poetastery *ad extremum*, he did have his praises as a profilist sung by a poet (whose identity I have been unable to trace) perhaps slightly more able than himself, although the rhymster seemed to have assumed quite erroneously that Gerard was the inventor of the profile-machine. But in fairness it must be remembered that almost every profilist who used mechanical aids made the same claim for himself.

First from the shadow on the polished wall  
Were took those faces which we profiles call;  
The first was drawn by the "Corinthian Dame"<sup>7</sup>  
Who by her art immortalized her name.  
From posture next, improving on her plan,  
The artist with the pencil took the man!  
Yet oft the lines, where blemishes prevailed,  
Were taught to flatter, and the likeness failed;  
But how to form machines to take the face,  
With nice precision, in one minute's space!  
Then paint with bold, unerring certainty,  
The face profile in tints that never die;  
To hit complexion, feature, shape and air,  
So just that life alone is wanting there;  
Where all allow that likeness to agree—  
This honour, Gerard, was reserved for thee.

After the publication of *Letters in Rhyme*, there seems to be no further record of Gerard until his death which, if the reference already cited is true, took place in the following year.

Gerard's works seem to be as rare as facts concerning his life. I must confess that I have never seen one of his profile shades (which, from the verse just quoted, may be assumed to have been machine cut) and the only portrait miniature that I know for certain as his, is the one in my own collection, illustrated here. This measures  $4\frac{1}{8}$  in. x  $3\frac{3}{8}$  in. The identity of the subject, a man of striking and rugged appearance, is unknown. He is dressed in a black jacket, black and white striped waistcoat, and white neckerchief. The background is grey-blue, relieved on the left-hand side by the crimson colouring of the chair-back. Much of the original colouring of the miniature has faded: the carnations, for instance, have disappeared almost completely, giving the face a blue, unshaven appearance; the brown of the eyes and hair remain unimpaired. The miniature bears the No. 10 Davey Place label, so it may be assumed that it was painted sometime within the years 1814 to 1816. It is on paper or card.

This work is typical of its period, in that it shows signs of the general coarsening of technique that set in after the

<sup>6</sup> *Letters in Rhyme*, p. 30 "Crainiology,—Epistle to A——P——  
Liverpool, March 15th, 1823". The whole poem consists of a total of twenty-six similar verses.

<sup>7</sup> This is a reference to Korinthea (c. 600 B.C.) daughter of Dibutades. Pliny says she traced the profile of her lover as he was leaving her.



Richard Jones of the Norwich Theatre as Sir Francis Faddle in "For England Ho!" Size 9½ in. x 7 in. Exhibited at Norwich Society of Artists in 1815 [No. 163].



Henry Wallack of the Norwich Royal in the character of Timour the Tartar. Circa 1815. Size 9 in. x 7½ in. Both in the Strangers Hall at Norwich.

art's brilliant XVIIIth century period. Yet it achieves its effect remarkably well, and seems to look forward to the brilliant *premier coup* miniatures of John Linnell.<sup>8</sup>

Two interesting portraits by Gerard are in the Strangers' Hall at Norwich. Although not strictly miniatures, their technique is so much like the one just mentioned that I am tempted to place them in that category. They are both theatrical portraits—a type apparently often painted by Gerard. The first one shows Richard Jones ("Gentleman Jones" 1779–1851<sup>9</sup>) as Sir Francis Faddle in *For England Ho*. It measures 9½ in. x 7 in., and was exhibited at the Norwich Society of Artists in 1815.<sup>10</sup> Richard Jones, according to a label on the back of this picture, after working at the Norwich Theatre, went to Covent Garden, and was the author of a farce in two acts, *Too Late for Dinner*. He became a teacher of elocution in 1821, and finally retired from the stage in 1833.

The other picture shows Henry Wallack of the Norwich Royal in the title rôle of *Timour the Tartar*.<sup>11</sup> This measures 9 in. x 7½ in.; it is of approximately the same date as its fellow. Henry John Wallack (1790–1870) made his first appearance, according to the *Dictionary of National Biography*,<sup>12</sup> in America in 1821, and in London in 1829. Unless he made earlier appearances at Norwich, which is, of

course, quite possible, it would seem, taking the dates of Gerard's career into consideration, that the subject is wrongly identified. There was a James William Wallack (1791?–1864), the brother of Henry John, who appeared in pantomime as early as 1798, and acted in England from 1804 to 1845<sup>13</sup>, and it is possible that the portrait may be his.

The play, *Timour the Tartar*, is immortalised in the Juvenile Drama sheets.<sup>14</sup> In fact, this portrait bears uncanny resemblance to some of the Juvenile Drama tinsel-portraits which became so popular later in the century.

The reference to Gerard in *Notes and Queries* mentioned at the beginning of this article mentions a small painting by the artist in the Manchester Free Reference Library; this is supposed to represent his friends Archibald Prentice of Manchester and J. Childs of Bungay, playing a game of draughts.<sup>15</sup>

There must surely still be many works by Gerard extant in those areas in which he worked, but they seem to have disappeared. It will be interesting to see if this short article brings any more to light. I sincerely hope that it will, for I feel convinced that with more works to his credit, Ebenezer Gerard may prove to be quite a considerable figure in the later history of the English portrait miniature.

<sup>8</sup> *Dictionary of National Biography*, Vol. LIX, p. 117.

<sup>14</sup> See *Penny Plain Two Pence Coloured*, by A. E. Wilson (1932). *Juvenile Drama*, by George Speaight (1946).

<sup>15</sup> A picture exists at the Castle Museum, Norwich, inscribed on the back as follows: "A portrait of an old celebrity of Norwich, a blind man who for many years traversed its streets with almanacs, ballads, etc. The portrait was taken by Mr. Gerrard (*sic*) about the year 1812, and by his permission I made this copy at that time. W. Hawkes". In addition to this note, there is an inscription in pencil: "J. Northern—Blind Man". Size: 10 in. x 8 in. Watercolour.

<sup>8</sup> John Linnell (1792–1882); a friend of Blake, Godwin and Varley. A miniature by Linnell is reproduced on plate XLII of the writer's *The British Miniature* (1951).

<sup>9</sup> *Dictionary of National Biography*, Vol. XXX, p. 156.

<sup>10</sup> No. 163.

<sup>11</sup> *Timour the Tartar*, a play by Matthew Gregory Lewis (1775–1818). First produced in 1811 at Covent Garden.

<sup>12</sup> Vol. LIX, p. 117.



## THE SILENT WORLD OF STILL-LIFE

### AUTUMN EXHIBITION AT THE TERRY-ENGELL GALLERY

THE Exhibition which commenced on the 25th October at the Terry-Engell Gallery in Bury Street—a gallery we associate dually with the French Paysagists who link with the Barbizon School and with XVIIth century Old Masters—shows on this occasion something practically unique in London Exhibitions. Under the almost symbolic title, "Silent World", it is devoted to Still-Life and Flower-Pieces by the Old Masters of the Netherlands and those closely associated with them during the golden age. This year's magnificent exhibition of Still-Life at Ghent (two of Mr. Terry-Engell's loveliest pictures were shown there) and recent international ones in Paris and in Germany indicate the tremendous revival of interest in this phase of art. It is an understandable "come-back"; for in these days our aesthetic concern is largely with the abstraction of painting quality, of pure colour, form, and tone for their own sakes, and it was fundamentally such things which prompted these Old Masters 300 or more years ago to take flowers, fruits, and the objects of everyday living and deliberately build them up into an arrangement which yielded the utmost possibilities in exercising their technique.

Paradoxically they created their art because they were fascinated by things for their own sake. The people who had to be restrained by law from gambling on tulip bulbs were excited by the representation of the precious new species of exotic flowers; the materially-minded burghers whose rich plate, crystal glasses, delicious food and all their other grand possessions figure joyously commissioned an Abraham van Beyeren to depict them in their cornucopian abundance; the men who had just learned to thrill at the minutia of nature through the invention of the microscope by their countryman, Anthony van Leeuwenhoek, enjoyed the exact showing of tiny insects and such things by their artists.

In this brave new world of material prosperity the Still-Life played its part as a song of thanksgiving, even though

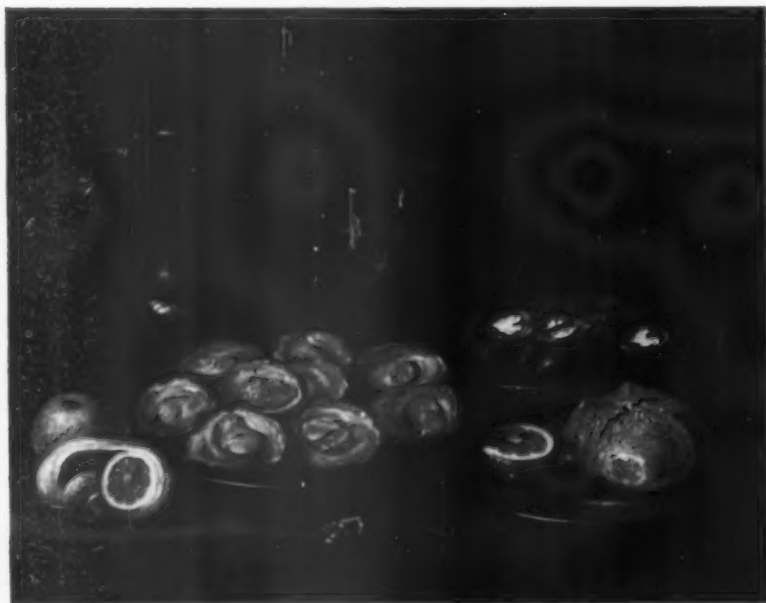


*Glass Bowl with Flowers.* By Ambrosius Bosschaert II. Panel, 11 x 7½. Signed with monogram and dated 1632.

unconsciously. And in the painting rooms of the artists it served as an unending exercise in brilliant virtuosity. The artist had the whole thing under his control: his brain contrived the model; his sensitive eye and craftsman's unerring hand created the picture. In that age, given to the most widespread and generous buying of pictures, as documents of the time testify, thousands of these magnificent things came into being—a rich heritage for our own day since these craftsmen were so cogniscent of the science of painting and pigment that their works remain as brilliant and as luminous as when they were painted 300 years ago.

It is this world of Still-Life which relives on the walls of Mr. Terry-Engell's Gallery.

The Van Beyeren itself, for example. On this occasion he has painted what he might choose to call a "Fish-piece", a subject which appealed (as it does in our own time) because the iridescent colours of the scales demanded a *tour de force* of pure painting. Van Beyeren's signature theme was some passage in brilliant red or pink, and either the vivid red of a lobster or, as here, the fresh pink of sliced salmon, appears in almost everything he does. With a notable provenance—it was in the Collection of Jacob Maris, has been since the beginning of the century in the Gemeentemuseum at the Hague, and has been written about time after time—this fine instance of van Beyeren's art is typical of the works on exhibit. Practically half of them have been on show among the treasures of the Gemeentemuseum for half a century or more, and naturally the Terry-Engell Gallery is



*Still-Life with Oysters.* By Jacob Foppens van Es. Panel, 19½ x 25½.



## THE SILENT WORLD OF STILL-LIFE

proud to possess and offer such collector's pieces. Perhaps the truly loveliest work on exhibit is the little copper panel showing a *Glass Bowl of Flowers* painted by Ambrosius Bosschaert the Younger. Monogram signed, it is firmly dated 1632, else we should not hesitate to ascribe it to the Elder Bosschaert. As it is, since Ambrosius the Elder died in 1626, the panel proves that at his best the son fully equalled his illustrious father. The little panel had the honour of inclusion in the great Exhibition of Still-Life at Ghent this summer.

Interestingly another Flower-Piece by a rare artist, Van Fornenburgh the Elder, almost repeats the theme of the Bosschaert, reminding us that this art was artifice and not a transcript of nature from the living model. The marvel is that so perfect and moving a resemblance of nature, with the dew still glistening on the petals and transient insects poised on stalk or leaf, could be achieved from the carefully kept records of such things which each artist made as his permanent models to be called upon as he needed.

One of the large works in the exhibition reminds us of the direction which this art was destined to take, the line of architectural decoration. This is Gaspar Pieter Verbruggen's large *Flowers in a Terra-Cotta Vase*, painted, as so much of his work was, as an overmantel embellishment. In consequence the subject is seen from below, since it would be placed above the eye level. In the early XVIIIth century Verbruggen left his native Antwerp with a resounding reputation as a Flower painter and established himself at the Hague where he made—and subsequently squandered—a considerable fortune decorating the houses of the wealthy with overdoor and overmantel pieces in this vein.

From such a work conceived in a mural setting to the jewel-like panels which come out of the Nethelandish Manuscript tradition of the earlier centuries we must needs change our scale. The little dish of *Wild Strawberries* by that rarely seen master, A. S. Coorte, for example, must be examined at close range fully to appreciate the art which can so depict and after three centuries still make the mouth water by their early morning freshness. Equally the miniature perfection of a pair of Still-Life panels by Jan van Kessel where ceramics and glass and silver plate, are brought together with fruit, all perfectly delineated on a surface only 5 by 6½ inches.



*Still-Life of Fruit.* By Jakob Bogdani. Canvas, 16½ x 18½.



*Flowers in a Terra-Cotta Vase.* By Gaspar Pieter Verbruggen II. Canvas, 44½ x 31. Fully signed.

On a larger scale, but in the same mood one looks at the exquisite *Still-Life with Oysters* by Jacob van Es. How these men loved to paint the gleaming mother-o'-pearl of the opened oyster shells lying on silver or pewter plates! Here was a keynote for studies in gleaming silver and grey light, and Jacob van Es was a master of this art. He again was one of the men to whom the painting of fish appealed.

This art of Still-Life, as the exhibition exemplifies, is capable of turning many things to its single-minded purpose. So Hungarian born Jakob Bogdani, who achieved fame in England in the days of Queen Anne, builds up a composition of beauty with grapes, peaches and an orange; or Assteyn with four shells and a branch of apricots; Van der Bilt (or as he styled himself Biltius), illusionist painter of dead game, makes marvellous studies of plucked chickens and ducks; and at the end of the XVIIIth century Edvaert Collier gives us pure *trompe l'oeil*.

But, whatever the theme, and however naturalistically it is treated on the surface, the basis of Still-Life art is the artist's virtuosity and the purely aesthetic values which can be brought into play when the painter is not *only* the painter but the creator of the model, the deliberate organiser of the elements which go to the making of a picture.

## CERAMIC CAUSERIE

### A STUART TANKARD?

The Fulham stoneware tankard illustrated on this page is inscribed round the rim, "To the Pious Memory of Good Queen Anne 1729". The date is some 15 years after the death of the Good Queen, and two years after the demise of her successor, George I. George II was on the throne in 1729, and it is perhaps remarkable that anyone should prefer to be ruled by Queen Anne at that date. Louis N. Solon possessed a similar mug bearing the same legend and the same date; he illustrated it in *The Art of the Old English Potter*, plate IV, and it was in the Solon sale at Hanley in 1912, Lot 506, plate VIII.

J. E. and E. Hodgkin note in their *Examples of Early English Pottery* (1891) a further mug, of similar manufacture and pattern to the preceding examples, inscribed "Come let us drink to the Pious Memomery (*sic*) of Good Queen Ann 1734". It might be thought, perhaps that the factory was slow in adapting itself to changing regimes, or was blissfully unconcerned at such national events. However, a further similar tankard in the Glaisher collection, in the Fitzwilliam Museum, Cambridge (No. 1197), is inscribed "Mary Culliford 1729", and is ornamented in relief with a medallion bearing half length figures of George II and his Queen, Caroline, and the initials "G.R." and "C.R.". This proves that up-to-date Royal emblems were readily available at the factory during the year in question.

It would seem that Queen Anne was remembered piously for at least 20 years after she had passed away. An explanation of these anachronisms might be that she was a Stuart, second daughter of James II, and the last member of her family to sit on the throne. The Georges initiated the Hanoverian dynasty, but there remained many adherents to the Stuart cause during the XVIIIth century and it is not unusual to find the outward signs of their allegiance are somewhat cryptic.

### CAMPBELL'S POLITICAL ECONOMY

Contemporary accounts of pottery and porcelain manufacturers are not very plentiful, and more are always welcome. Even when not written by ceramic experts they have a value, and throw light on conditions at the time as seen by the author.

John Campbell's *Political Survey of Great Britain* was published in two large quarto volumes in 1774, but it did not achieve the success hoped for by its compiler. Campbell died in 1775, and it was alleged that the disappointingly slow sale of the book hastened his end. The work bears a lengthy and explanatory sub-title, stating that it was: "A series of Reflections on the Situation, Lands, Inhabitants, Revenues, Colonies, and Commerce of this Island. Intended to shew that we have not as yet approached near the Summit of Improvement, but that it will afford Employment to many Generations before they push to the utmost Extent the natural Advantages of Great Britain".

Originally entitled *Britannia Elucidata*, the work was announced in 1755, and subscriptions were then solicited. Earlier books, including the writing of a great part of the *Biographia Britannica*, had earned the author high praise, but the *Political History* fell short of expectations and was received coolly. Nearly 20 years in preparation, it is heavy with padding and footnotes, it is not easy to read, and the author's knowledge of the wide range of subjects he deals with appears to be far from comprehensive. Nevertheless, his remarks on pottery and porcelain are worth reprinting, as much for what is omitted as for what is said.

Ceramics are dealt with in the course of fewer than three pages in the second volume, and Campbell's words appear not to have been quoted since they were penned. He wrote:

"The art of making EARTHEN WARE, seems to have been introduced, or at least revived in the last age. Before that Time we brought it from other Countries, and that too in considerable Quantities. We have it now of various Colours, Red, Yellow, and Brown in many, and might have it in most Counties. Besides the coarser, we have likewise many finer sorts of this, and several of STONE WARE, which of late is made to so great Perfection, and is in itself so light, so neat, so strong, serving likewise for such a vast Variety



Fulham stoneware tankard, dated 1729.

of Purposes, that it is already grown, and is daily growing into the highest Credit, and of course is also daily improving".

A footnote refers to the fact that Stoneware manufacture "has been confined to the Villages of Burslem, Hanley Green, and Stoke, in Staffordshire": indicating either that the factories in the Liverpool district had ceased by that date, or their fame had not reached Campbell.

The author continued, dealing with porcelain, as follows: "The Bow china is very much superior in every Respect to the Earthen Ware that was in use before that Attempt was made. Besides being built on a true Principle, it hath in its Progress been very considerably improved, The Worcester Manufacture hath a fine Texture, Strength, and Beauty, is already free from some of those Defects that were thought insuperable, and is growing better every Year. Chelsea China equals that of Dresden, or any other foreign Porcelain in respect of the Elegance of its Form, the Beauty of its Paintings, and the Splendour of its Colours, falling very little short in respect to its Substance even of the Oriental, which was its Model".

It may be noted that at the time of publication, both the Bow and the Chelsea factories were owned by William Duesbury of Derby; the former from about 1762 and the latter since 1770. A footnote concerning Chelsea reads: "The high Price of this Ware was the sole Objection to it, and yet the Sale even at these Prices afforded little Profit"; which seems to point to past rather than present activity.

No mention is made of the factories at Derby, Lowestoft, Liverpool, Caughley or Plymouth; all of which were flourishing at the time of publication, and were busily contributing to the success of china-making in Great Britain. It would appear that Campbell's knowledge of ceramics was gained from his house in Queen Square, Bloomsbury, whence the fame of Chelsea and Bow had not far to travel, and the merits of Worcester met his eye in the pages of the *Gentleman's Magazine* in 1763, to which he draws attention in a footnote.

In this unsigned contribution the writer mentions that the output of the factory is limited to comparatively few articles, and wonders how the range of products could be extended. He asked whether the recently-formed Society of Arts might not take heed of the situation, but it seems that the Society took no more notice of this than the public did of Campbell's book.

GEOFFREY WILLS.



# A MEMORABLE RELIC OF RESTORATION WOOD CARVING

By CYRIL G. E. BUNT

THE Restoration era, the tercentenary of which is commemorated this year, was a period of exuberance, not to say flamboyance. The reign of Charles II was marked by two very disturbing episodes—the fearfully fatal plague of 1665 and the great fire of London in the following year. As a direct reaction to these events added to the austerity of Puritan times, the reign of Charles was one of buoyancy of spirit and love of the good things of life. This spirit was reflected in the change of sartorial fashions and an equally striking change in domestic furniture.

Of the great fire of 1666 to us, who have vivid memories of the destructive effects of the blitz of 1940, it surely is not difficult to imagine the immense destruction which occurred in the wooden London of the period, both in actual property and in household effects.

All readers of Pepy's diary or of Ainsworth's *Old St. Paul's* will have conjured up a mental picture of the amount of personal belongings, perhaps too cumbersome to move, which was consumed in the few hectic weeks in 1666. No wonder we note a subsequent marked change in the art of Restoration times. The joiners and cabinet makers, no less than the tailors, had a very busy time interpreting the subsequent spirit of relief and freedom which marked the period.

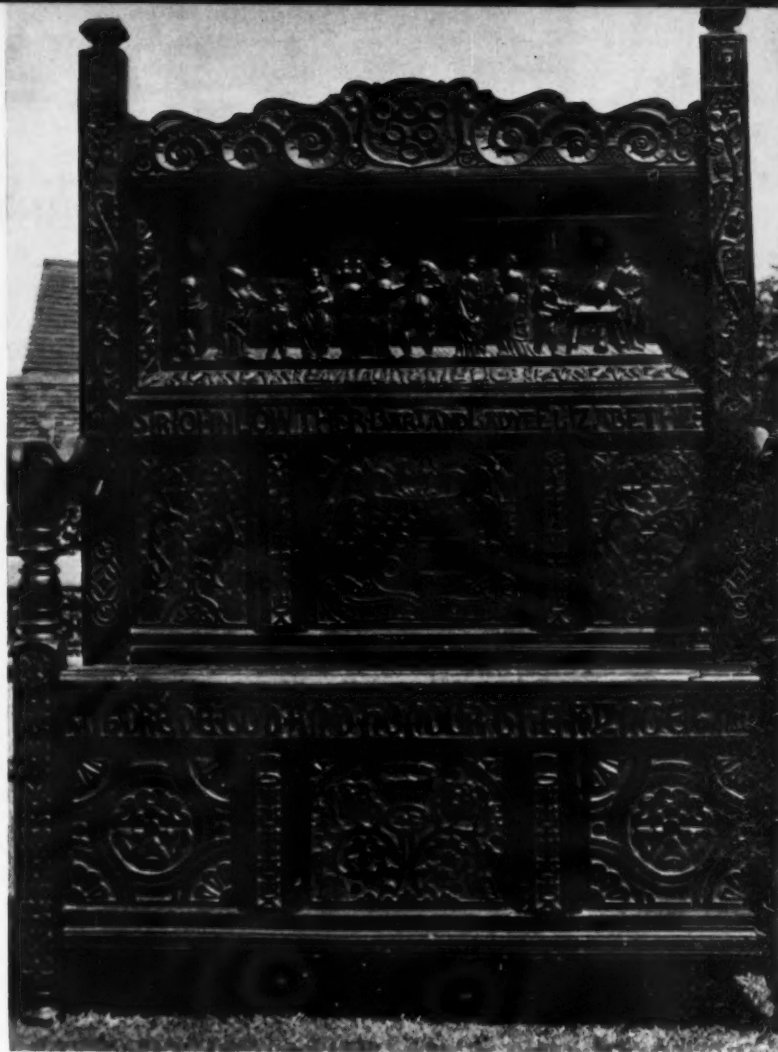
The furniture of the succeeding years was mostly in ash, walnut and the softer woods. But, in the heavier articles, such as settles and chests, oak was still preferred as the more durable. Especially in more opulent circles where time was not equated with money, in the refurnishing of consumed homes, oak was the wood still extensively used.

What must surely be one of the finest productions of this period was recently come across by the present writer when, in the old-world village of Mayfield in Sussex, he discovered the oaken settle which is illustrated here. By an appropriate coincidence it was encountered in the lounge-hall of the Royal Oak Hotel, which itself dates from the XVIIth century.

It is reproduced here by courtesy of the proprietor and it will be seen that it is an exceptionally fine piece of skilful work, deeply and elaborately carved by a craftsman who had nothing to learn in this difficult medium. There is nothing about it of the rude simplicity of the rural journeyman and, even without the bold inscription which it bears we should unhesitatingly pronounce it to have been made for a wealthy patron.

Fortunately we are not left in doubt as to this all-important point, for one reads not only that it was made for Sir John Lowther, Bart. and his wife Elizabeth, but the heraldic blazonry allows us to verify its authenticity as regards date.

The shield in the centre of the cresting above is that of Sir John Lowther of Lowther (or, six amulets, 3.2.1. sable and the blazonry below is Lowther impaling his wife's arms (gu. two bars and a chief indented or.) for Elizabeth, daughter and heir of Sir John Hare. It is here given with the correct crest and motto. It is further of interest to note that Sir John Lowther was born in 1605, was M.P. for Westmorland 1628/9 and 1660, was created Bart. of Nova Scotia in 1638 and was married twice, Elizabeth being



Settle of carved oak, dated 1667.

his second wife and that they were the forebears of the celebrated sporting family of the Viscounts Lonsdale.

I have said it was an appropriate coincidence that the settle now belongs to the ancient coaching house the Royal Oak. Though in Sussex, the name is so widespread as a favourite inn-sign that it immediately recalls that it had its origin in that famous tale, beloved of historians, of the royal fugitive after the battle of Worcester, escaping with Richard Penderel, meeting with an old comrade of the battle, a Col. Carlos, when it was deemed expedient to take refuge in a great oak tree with a frugal meal of bread and cheese and beer.

Its Royalist predilection is shown by the inscription across the box-seat—DREDE GOD AND HONOUR THE KING, together with the date 1667—the very period of reconstruction after the fatal fire. In style it still bears evidence of its Jacobean forerunners, notably in the arms, balusters and stoutness of construction. But the carved date and the monogram "Ch. Rex" on the uprights leave no doubt of its authenticity, to say nothing of the predominating motive of the Scottish thistle and the rose of Lancaster which marked the union of the Scottish line with that of the line of Margaret Beaufort descendant of John of Gaunt and grand forebear of all our subsequent sovereigns.

Across the back of the settle is a carved panel showing scenes in which distilling takes a prominent place. In view of the year it was carved and of the epidemic of the plague, it suggests the distilling of various elixirs and prophylactics which were so popular at the time when medicine was in its infancy and when Ben Jonson's play "The Alchemist" (written in 1612) was still at the height of its reputation.

Courtesy of H. S. Hulton, Esq. Photo H. C. Craft, Mayfield.

By JEROME MELLQUIST :—

## I.—A BIFURCATION BETWEEN GAUGUIN AND VAN GOGH

DESPITE the fact that Van Gogh wrote himself down completely on paper and Gauguin became an adept at words, two Paris shows have sorted out some fresh impressions of these men. Unfortunately the Gauguin, installed against the red plush at Galerie Charpentier, represented rather a skirmish than a full scale deployment. Great gaps intervened between the major canvases and such works as had been obtained to fill them presented less force than scattering. More solid was the array from drawings, woodcuts, carvings and those minor arts practised by a man who avenged himself on civilization by leaving it. More provocative still were the catalogue-remarks by Jean Leymairie, who condensed, while threading the many vicissitudes of the artist's life, the essentials of his aesthetic objectives. In brief, that Gauguin sought to segmentize his planes into a unified surface, to employ pure if arbitrary colour, and to convey a simplified arabesque. These, if analysed further, might very well reduce to a merely decorative pursuit—as Gauguin himself recognised (and here I quote from the end of the catalogue preface) that he was but a “relatively good painter”. What can't be controverted, is that he wished to emancipate himself from domestic and other hindrances and he spared neither himself nor others in achieving that Nirvana he thought to be his end.

By contrast, Van Gogh—and his show included many surprising canvases at the Musée Jacquemart-André—sought to hug more intensely that smoke-stained world confronting his eyes. And “smoke-stained” might well be the epithet for certain of the earlier efforts, where his belogged peasants, his forked trees, even his flower-sprigs seem lodged against a background of clay. At least they do not brighten. Yet an examination of the drawings reveals how doggedly he fought to perfect himself. He, if anybody, was more at first the primitive. He wrote largely, as it were. But with his unswerving attack he finally developed finesse. Certainly such reed-drawings as “Marais” (No. 73), or “Mas de

Provence” (No. 103), might fit within any anthology of *dessin*. Yet even this doggedness did not impress the most. Nor yet the almost self-crucifying climb from the dinginess of his beginning to the daylight flood of his maturity. It was rather—and here I consult certain canvases in a vestibule containing works from Bremen and Helsinki, as well as from Russian collections—that some apostolic mission invested the man. Who, looking at his “La Ronde des Prisonniers” (Musée Pouchkine, Moscow), can avoid the artist's identification with these trampers doing their round? Or who, looking elsewhere at peasants by their looms, can escape a passionate commiseration for their lot? By the same token, when he portrayed the asylum-superintendent at Saint-Rémy, he not merely impaled eyes that themselves impaled, he epitomized the character of a man who hardened precisely in the degree he sought to exterminate.

By extension, such capacities say much about the abortive friendship attempted with Gauguin. At least it might be classified as a comradeship of the eye. What Gauguin wanted, at any rate, was that stimulation he so much needed as he lopped further leaves from the vine he was trying to expose. Vincent, on the other hand, projected some “co-operative” of the artists where the dedicated could find external support while conducting their sacrificial exercises. His, if one likes, was the messianic impulse. And, as the French writer Morvan Lebesque recently has said, he communicated divinity by the very yellow he imparted to a rattan chair. Gauguin wished to disavow the human contact. His, in short, was a destiny of oblivion. Two such men could never understand one another. The baffling circumstance nonetheless is that Van Gogh thought it possible. Could it be—and this the final thought from the chance conjunction of these two shows—that his dismay at discovering it killed him? Or had he overtaxed his brain? Whatever the answer, he could not overcome the bifurcation separating him from his friend.

## II.—GREEK SUCCESS AT BALE

AS no recipe guarantees the ingredients for a successful art-exhibit, M. Arnold Rudlinger, Conservateur at the Bale Kunsthalle, could hardly have expected, in preparing his Greek Show, that it would provoke a record-breaking attendance. Yet such has been the case. It did not hurt, at any rate, that the exhibit conjoined, as did other art-activities, with the Quincentenary of the University, though this perhaps was regarded as tributary. What brought people was the show itself—609 objects well arranged in cases or so stood about as always to get advantageous light and compressing a synoptic view of Greek Art from the Fourth Millennium down to four sculptures already heavy with the Roman decline.

From the deepest clay, as it were, came a steatopygic Venus incorporating a fertility-image indicated by overflowing breasts and buttocks. At another level, both of competence and history, were the Cycladic figures (2500-2000 B.C.)—idols, musicians, or mere heads. Here the chisel cut sparingly into translucent marble, seeking out such essentials as if only the reduced form itself would

count. Also relegated to this Cycladic group were similarly incisive vases, pots and related objects. Amplifying elsewhere, the show then arranged its Mycenaean examples, birds, bulls and other figurative elements here interspersing with gems and metal-carvings. A bronze warrior might have suggested a thrust even without its dagger. Amplifying once more, there appeared—this period ended and two more centuries elapsed—vases dominated by geometrical figurations. Here again, oddly enough, developed that predilection for geometrical “reduction” already evident in the Cycladic. This impulse exhausted, there emerged, in Homeric times, variations from more distant lands. Animal and vegetable motifs somewhat blunted the geometrical severity, while the human silhouette also proliferated. Bronzes became smaller, whether in squatting figures or syrinx-players. Here then the Greeks absorbed Danubian, Asiatic, or Egyptian influences and precipitated a fresh compound. This pre-Archaic phase encompassed, the show at last attained that VIth century once thought to constitute the apogee in Greece. Interpretation flourishes, personality in-



trudes ; one might even say that the critical spirit develops. Vases elaborate still more fully and artists attempt a greater variety of motifs. Certainly the later rooms, where cases surrendered to individual objects, show how commanding became the artist when attacking an Athena (though the pleats in her garment surpassed the treatment in the face), a crouching dog, a male torso in a sheer shell of bronze, and most notably those standing male nudes where a comprehension of the Section d'Or seems fully implied. In that sense it has been argued that we might turn better to Pythagoras than to Plato for a grasp of that particular span at its best. It has also been argued, as did Charles Picard, that "l'art géométrique grec est peut-être le plus grec de tous les arts".

One might expatiate further as to the show's inclusion of a whole room devoted to coins, to the upstairs profusion of portrait-heads, to the photos emanating from Agrigento and Segesta as well as from the Greek mainland, and then to the happy propinquity of certain maps. All this held an audience composed, I should judge, of two elements—those plodders led by Teutonic *kunstforchers* who would undo the last lacings in a courtesan's boot or the technique accounting for the patina in some irreproachable casque. On the other hand were those eye-conscious contemporaries who long since apprehended the impact of African Negro Sculpture or depersonalised geometrical design. The Greek Show thus well exemplified how classic regularity has been toppled and how today's sensibility cuts to the very pith.

Cycladic Standing Figure (marble) (2500-2000 B.C.)



Below on the left a Young Woman's head in marble (circa 560) and on the right a bronze torso (c. 750).



# SCULPTURE OF THE TWENTIETH CENTURY

## THE INAUGURAL EXHIBITION AT THE GROSVENOR GALLERY

**M**R ERIC ESTORICK, whose catholic taste in contemporary art and especially in modern Italian painting, has for a long time marked him as a discerning collector, has turned to sculpture for his first exhibition as director of the Grosvenor Gallery which he has opened at 15 Davies Street. The taste is still catholic, the range wide. The showing provides an interesting cross section of European sculpture during the last fifty years, with an emphasis on more recent Italian artists. The earliest works come from Lehmbruck, Gaudier-Brzeska, Epstein, Barlach, and Archipenko, and form a notable prelude to the modern sculptural movement which these, each in his own way, foreshadowed. Epstein's *Head*, *East-side Mother*, a very early bronze, may seem almost old-fashioned now in its solid realism, but when it was created fifty years ago in a period still trammelled by Victorian pictorialism it was a shape of things to come. So was Barlach's *Dancing Figure* of 1920, whilst Gaudier-Brzeska and Archipenko clearly show the break-away from representation, the birth of pure form sculpture which was to lead straight to the abstraction of today.

That abstraction is represented in practically all of its diverse manifestations. Henry Moore, other than in the maquette for the Time-Life Building, is comparatively figurative, and his *Woman Seated Against a Round Wall*, or the *Family Group* are almost old-fashioned in this assembly.

The days when we were astonished by his distortions, or by those of Picasso who is here with eleven of his small bronzes of *Standing Figures*, are long past. Not that these two are really moved by the same aesthesis: Moore has invariably sought the inner rhythms of structure (and has as invariably failed when he experimented outside this range), whilst Picasso has deliberately violated these.

As we would expect in any venture by Eric Estorick the accent is on the contemporary Italian, and some of the sculpture shown may be practically new to many of us here. Manzu (perhaps because all his available work is at the big Tate Exhibition) is missing; but Marini has a characteristic *Cavalier* among others, and Greco four works in his classic vein. Cervelli with works in cork and metal, Consagra, Crippa, Scalini, Silvestri, are interesting introductions; and in particular Andrea Cascella, who is making a real stir in advanced European art circles, weds classic respect for the beauty of marble surface with abstraction of form. Against his austere tidiness stands the welded bronze creations of Tajiri Shinkichi who was born in Los Angeles and whose *Angels* have that scrap metal insouciance which is one of the fashions in ultra-modern sculpture.

The new gallery itself provides an exceedingly charming background for this wide selection, and as they are enlivened by the inclusion of a number of Calder's *Mobiles* there is a particularly happy atmosphere. Mr. Estorick's next exhibition is to be of signed original lithographs by Chagall, which also should look good in this intimate setting.



*Head, East Side Mother.* EPSTEIN. Bronze, 14 ins. high.



*Figure.* ANDREA CASCELLA. White Marble.

# RICHNESS AND GRACE OF THE PAST

## OLD MASTERS AT LEONARD KOETSER'S

"Toute la richesse, toute la splendeur, toute la grâce du monde est dans le passé" — ANATOLE FRANCE.

NOT the least charm of the art of the Old Masters is that they conjure up for us the halcyon days of European civilisations of the past. There is a pervading tranquility in their delight in life and the objects and places about them: a calm acceptance of things in themselves. Because of it realism and the ideal meet for a transient moment; and, as Keats expresses it:

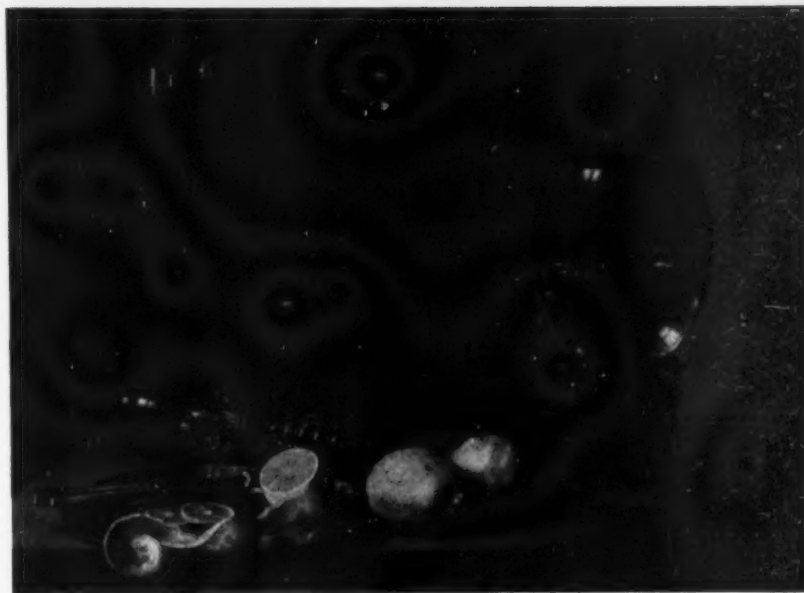
"Beauty is truth, truth beauty—that is all  
Ye know on earth, and all ye need to know."

In the Autumn exhibition of Old Masters at Leonard Koetser's gallery we touch this poised perfection at four periods: the Netherlands in the XVIIth century, Venice and Rome in the XVIIIth, France also in the XVIIIth and in the latter part of the XIXth. Is it because we look at them from the viewpoint of a world which drifted into turmoil and near disaster in our own time that we see them all so nostalgically? Perhaps. It may even be argued that they were full of uncertainty and threat; but, broadly speaking, they were periods and places in which life was easy, graceful, secure, at least for the classes for whom the artists catered and to which in the main they belonged. So there is everywhere an emphasis on the joy of living in a world which man fully possessed and had made conformable to his own well-being.

All Netherlandish art of this golden age is a hymn of life. The landscapes, the well-furnished interiors, the well-clad people, the rich food and drink with its silver dishes and crystal glasses. One has but to look at the magnificent Salomon van Ruysdael *View on the IJssel*, or David Tenier's



Head of a Boy (Titus Rembrandt). NICHOLAS MAES.  
Panel, 7½ by 6 inches.



Still-Life. PIETER CLAESZ. Panel, 17½ by 24 inches.  
Signed with monogram, dated 1629.

delightful picture of the *Chateau of the Three Towers* which he was able to buy near Rubens' own Chateau de Steen; at Van de Poel's gay company enjoying life on the frozen river; at Gaspar Netscher's *Young Girl with a Dog*; at the two superb *Still-Lives* by Pieter Claesz; or at the *Flower-pieces* from the simple exquisite early ones by Johannes Bosschaert or Daniel Seghers to the tremendous decorative *Vase of Flowers* by Caspar Verbruggen. The impulse is always the same delight in the whole world of created things.

So, when we move over to XVIIIth century Venice and Rome, milieu of the Grand Tourists and gilded world of Canaletto and Goldoni. Against a background of beautiful buildings and sparkling water the grandly dressed people strut or gossip or ride in their fine coaches. We have only comparatively recently fully realised how nobly this world caught the eye of several splendid artists beside Canaletto and Bellotto; that Marieschi and Tironi and Francesco Battaglioli, whose grandly conceived canvas is one of the largest in Mr. Koetser's present exhibition, were also masters in conveying the grace of living amid such classic yet romantic environment.

It is a like decorum of charm and well-being which meets us in the French XVIIIth century works in the exhibition, whether we are enjoying the sentiment of Louis-Leopold Boilly or his predecessor, Fragonard. Both contribute charming child and family studies, and *L'Ecurie de l'Ane* by Fragonard is one of his loveliest as well as being one of his best known and documented works.

On this occasion Mr. Koetser has chosen to break fresh ground by the inclusion of a little group of more recent French pictures. But still the spirit of delight holds; for here is Renoir's *Cagnes Landscape* and Berthe Morisot's sun-filled *Paysage du Midi*. For these Impressionists the world was still bright, and there was none of the life-denying spirit which was destined almost to dominate art in our time. The artist was still concerned with making beauty manifest, and presenting the earth as paradisaical. In that past, too, there was still richness, splendour and grace in the world.



# RENATO GUTTUSO

By JASIA REICHARDT

THE paintings of Guttuso rely on a specific context, i.e. socially orientated neo realism. Because the painter's approach to his work, within the scope he had chosen, has developed specifically in one direction, which does not rely primarily on creating something meaningful within aesthetic terms, it has considerable limitations. Within these limitations Guttuso has been extremely eloquent and his comments on his environment and the situations he had witnessed have a definite validity, yet just for that very reason he deals with particular problems which belong specifically to a time and a place as opposed to universal ones which have a constant application. In order to appreciate Guttuso's personal vision it is necessary to consider it within the mode of expression he selected as one that had been meaningful to him.

Guttuso was born in Sicily in 1912, where during his childhood he was fascinated by the intimacy of peasant life, the horse carts, workshops with their simple implements, and generally existence in close proximity to the soil. As a young man he started to study law, but his studies were interrupted in 1931 when he left Sicily for Naples and then went on to Milan. Guttuso had started to paint while still in Sicily, but in Milan, where he associated with Birolli, Manzu and Sassu, the early tentative attempts at depicting life in expressionist terms progressed into a more personal idiom which was further developed when the artist moved to Rome in 1937. By that time Guttuso was commenting with strength and simplicity on the needless yet inevitable human suffering; that he championed the cause of socialism was secondary to the fact that it was humanism, above all, with which the painter was concerned. If his comments were crude and impatient they were also timely. In spite of his concern with the subject matter it would be inaccurate to refer to Guttuso as a narrative painter, pure and simple, because the exaltant and powerful use of paint as a plastic medium makes one aware that the manipulation of form and colour was not secondary to the subject matter. One could best describe his technique as that of utilising abstract forms to create a naturalistic image, or an image with a naturalistic point of reference. He was undoubtedly influenced by Picasso, and particularly the 'Guernica', which may have inspired originally Guttuso's anti-military paintings done during the war, and which were characterised by intense



Still Life. McRoberts & Tunnard Ltd.



Grey Dog. McRoberts & Tunnard Ltd.

emotion. Guttuso joined the partisans operating in central Italy and an anti-fascist group in Rome; his activities at the time as well as his paintings were one passionate gesture of protest. Strangely enough the work which epitomised his feelings, the 'Crucifixion' painted in 1940, was not only attacked by the fascist press but also by the Vatican.

In 1942 Guttuso joined the group Corrente consisting of young artists. In its policy the group was generally opposed to the Novocento which represented painters like Severini, Campigli, Magnelli, Carra and others whose work although avant-garde during the first two decades of the century had by that time become the established museum pieces. Corrente proclaimed that art cannot exist without a close relationship with its immediate social environment. Since the war Guttuso has been painting scenes of down to earth Italian life. Later he was associated with another group called Fronte Nuova delle Arti, with Cassinari, Santomaso, Vedova, Viani, Morlotti and the two critics Marchiori and Apollonio. Most of the participants had belonged to various anti-fascist and resistance movements and their common attitude was mainly the result of their mutual experiences. Marchiori introducing the group's first show in Milan in 1947 wrote that the movement consisted of "a group of free men rightfully proud in the belief that they represent the more disparate directions of contemporary Italian art". While many of Guttuso's associates had branched out into new fields of pictorial exploration, he had remained a painter of crisis, and the intense expression evoked by his scenes of peasant life and his anti-military pictures is continued in the still lifes and portraits exhibited at McRoberts & Tunnard Gallery. These paintings are characterised by flexibility of paint in the abstract patches of bright colour which form the background to the subject, be it a chair, a basket or a head. The painter still uses the vehicle of protest for his still lifes, and in that respect one could say that his work is the result of a concrete personal vision with little application to the present or the more abstract and philosophical notions regarding the functions of modern art.



# PATHS OF EXPRESSIONISM

By JASIA REICHARDT

ERICH KHAN AND MARGARETE BRAUER  
AT THE MOLTON GALLERY

The transformation of a human experience is the basis of Erich Khan's paintings. The problems with which the artist is involved are those which constitute the essence of any chosen subject or theme. When his painting has a theme its particular aspects are converted into general sensations. What I mean is that Khan is concerned with the general or empirical quality, of which the theme he has chosen may be an example, and which is applicable to other situations. Thus when he paints *The Death of Epicurus*, the subject becomes a symbol rather than a particular situation. Although, in connection with Khan's paintings one could not ignore the marked degree of expressionism, the painter's strange and powerful feeling for poetry makes his work unclassifiable in general terms. The figurative image has remained staunchly in the background, and if occasionally it gets lost within the intensity of Khan's colour it reappears again. If the painter is mostly interested in human situations, it is those arising from conflict that find their way into his paintings.

Khan works in series and finds it difficult to exhaust completely one particular theme, thus there are several works inspired by *Figaro* (Mozart rather than the story), *Dr. Zhivago*, *London Summer Elegies*, and *Modern History*. In each case the painter is involved not only with the subject suggested by any of the aforesaid titles, but by the period and atmosphere in which events took place. In these the

Moses by Margarete Brauer. Monotype.



Scenes of Childhood, by Erich Kahn. Oil on canvas.

emotional content is certainly more important than the purely pictorial aspect of the work, and as occasionally happens that colour gets the better of the picture and in Khan's mind destroys it, it is repainted time and time again. For the artist an inevitable self torture, yet repainting is the order of the day since Khan is very rarely satisfied with the result. "A picture must live, otherwise it is no good—unless every bit, every corner speaks for itself it is not a picture". Occasionally Khan's paintings are the result of pure fantasies but mostly they are inspired by impressions of childhood, personal memories or scenes witnessed. Khan's experiments with abstract work were unsatisfactory to the artist, although he found during the process of painting that purely aesthetic considerations of combinations of colour and form were extremely absorbing at the time. The figurative image in Khan's work is often elusive, coming into view only after one had been looking at the painting for some time, but even if one does not find it in one's own experience of the painting, one is aware of it being there. Erich Khan was born in Stuttgart in 1904, he studied under Schneider and later joined Fernand Léger. His development has followed a definite course, from which no serious or satisfactory deviations have been made.

The work of Margarete Brauer presents an essential paradox. From her paintings it is possible to tell that she is a thoughtful, kindly person who attaches much importance to the spiritual aspects of events, and to whom personalities and happenings convey more than the bare essentials of appearance and character. Yet her expression through paint is awkward, and this has nothing to do with either abstraction or figuration. Whereas Margarete Brauer's vision is primarily naive, she utilises varied means of expression to convey the themes which had impressed themselves upon her during her latest visit to Israel. Many of the paintings were inspired by the magnetic and vigorous qualities of landscape there, the Negev, the formations of rocks and parched desert as well as biblical themes. In her intent to express her impressions, she succeeds best in the monotypes which are much lighter in quality than the heavily impastoed oils, in which the ample, rather crude surface detracts from the main composition. Her vision like that of Erich Khan has found its basis in expressionism, but Margarete Brauer has not ceased to experiment, and the paintings in her show may represent a stage towards a more precise development. Margarete Brauer was born in Berlin in 1890. She studied under Bruno Paul and later under Kokoschka; she has lived in Kassel, Israel and London.



## LANDSCAPE AND LIFE AUTUMN EXHIBITION AT THE ALFRED BROD GALLERY

TWO score works, stretching from a most typical and important Rembrandt drawing, *The Angel Threatening Balaam* to an *Arcadian Landscape* by Cornelius van Poelenburgh, so poised in its sun-flushed calm that Claude himself might have created it: the Autumn Exhibition at the Alfred Brod Gallery is full of fascination. Many of the great names are here—Esaïas van de Velde, van Goyen, Berchem, Hobbema, in landscape; Abraham van Beyerens, Bogdany, in Still-life; Nicholas Maes, Eeckhout, Jan de Braij in portraiture; Willem van der Velde with a large marine—and we take their splendid performance for granted. Then, as often happens in a well-chosen selection of Dutch and Flemish paintings of this great period, we find a number of lesser-known names on works of such perfection that we must needs assign them to the highest category.

Thus one is immediately arrested by the splendid *View of a Dutch Town*, a signed work by Frans de Momper. In this family of painters we have grown used to expecting something like perfection from Jodocus, and we know that Hofstede de Grote has placed Frans work at its best alongside that of his prototype, Jan van Goyen. Here is a landscape which fully justifies the comparison: the same pervading golden glow radiated from the sky to every object in the picture, the same focussing of the light. This, surely, is Frans de Momper at his finest, and early XVIIth century Netherlandish landscape in its unostentatious perfection. The presence of a signed and dated work by Van Goyen himself, and one of typical charm, makes comparison possible.

The little Cornelius van Poelenburgh *Arcadian Landscape* already mentioned, so different in its classical beauty, reminds us that this art was not always homely but in the hands of those who put themselves under Roman influence it could reach out to this international style. So, indeed, does the inclusion of Nicholas Berchem's well-documented work, *The Stubborn Ass*, for though Berchem was at one time a pupil of van Goyen himself, it was those few years in Rome in his impressionable early twenties which most influenced his style.

When we turn from landscape to life one of the outstanding



INTERIOR. By Adriaen van Gaesbeeck. Panel, 17½ x 13½ ins.

works is the *Mother and Child* by Hendrik van der Burch of whom we still know far too little because for so long his paintings were attributed to Fabritius, to Pieter de Hooch, even to Vermeer. Now, as the catalogue reveals, a body of more than forty works has been assigned to Van der Burch. This example is one of the key works since, after long attribution to Pieter de Hooch, the signature was revealed. The other striking *Interior* is that by Adriaen van Gaesbeeck, a rare artist, probably because in his case too his works have been invariably given to other artists, and in particular to Nicholas Maes. This study of a girl is signed and dated 1647, and so again may be considered a touchstone for the style of a painter whose works are rare.

It was Houbraken who said that Gerbrandt van den Eeckhout was Rembrandt's best pupil "who adhered to his master's manner till the end of his life" and the rich beauty of his *Portrait of a Negro* immediately recalls Rembrandt himself, and his studies of the same subject. So fine is it that even the *Portrait of a Man* by Nicholas Maes, which also belongs to the period when the artist was working in Rembrandt's studio, feels a little pedestrian beside Eeckhout's work.

When we turn to the Flower-pieces and the Still-life, if the characteristic Abraham van Beyerens is inevitably the outstanding one, there are again several by less resounding names, particularly of the early Flemish period, which win us by the intimacy of their appeal. The exquisite little *Bouquet* by Peter Binoit; the *Vase of Flowers* by Christian Luycks; most of all the dew-fresh *Still-Life* by Floris van Schooten.

In the Netherland paintings of this most rewarding age one does not necessarily have to turn to the great names to ensure great art, and certainly in this exhibition we have opportunity of seeing some of the best.

VIEW OF A DUTCH TOWN. By Frans de Momper. Panel, 19½ x 27½ ins.





## NEWS from London Galleries

O'HANA GALLERY are holding the postponed Retrospective Exhibition of the work of Carlo Carra. (Retrospective, and not Memorial; for happily this veteran of Italian painting is still busily working. Our apologies for a recent error.) His versatile genius, his changing mannerisms, his dalliance with Futurism, of which he was one of the Founders, with abstraction, with a kind of Dadaism, with that "Arte-Metafisica" which we associate with Chirico and which led on to Surrealism, reveal him as a restless spirit and a pioneer in Italian advanced painting of our century. The Exhibition at O'Hana shows him as virile as ever, a draughtsman and a good painter whatever theory lies behind the several periods of his work. Some massively constructed Horsemen figures and *The Peasant* painted this year have a sculptural realism. The earliest works in the exhibition are dated 1901.

THE TATE GALLERY Exhibition of the Sculpture and Drawings of Giacomo Manzù, organised by The Arts Council, presents an impressive showing of the work of this great humanist Italian sculptor. Staged in the lofty sculpture Gallery it stands up to the challenge; the presence of a number of the life-size figures—the *Cardinal*, *Lady in a Dressing Gown*, *Dancer* in particular—needing spaciousness for a just presentation. His admirable simplification eliminates all superfluous elements. The studies for his important low-relief commissions for the Bronze Doors of St. Peter's and for Salzburg Cathedral, and some other works, remind us that he is a religious sculptor as well as a humanist. Sometimes his realism (the recent *Chair with Fruit*, for example) is rather overpowering in this plastic medium, but it is something to find a sculptor with the courage to represent in these days of abstraction.

CHAPMAN GALLERY is the latest addition to the South-western district art galleries. Established at 241 Kings Road, Chelsea, it opens with an exhibition of paintings by A. Thomas, a pupil of Annigoni, who works in that old-masterly technique which demands careful craftsmanship. The Exhibition opens on the 28th of November, and we will hope to return to it in our next issue.

PRIMAVERA at 149 Sloane Street has again been presenting the work of two young potters, Zoe Allison and John Dan. Zoe Ellison, South African born and much travelled, found herself as a potter in her contact with a Welsh peasant pottery, thence under Margaret Leach at the Barn Pottery in the Wye Valley, on to Cambridge where she and her husband founded the Crosskeys Pottery, and where she now operates. Lovers of pottery in the great tradition will enjoy her subtle glazing of stoneware in this exhibition.

John Dan, who shares the exhibition, experiments with the large, bold shapes which have become fashionable in contemporary pottery.

Although this actual exhibition of stoneware ended on October 22nd, Primavera can always show examples among the artist-created modern craftwork in which they specialize.

During the early part of November the Exhibition at Primavera will be of craftwork from Thailand. In a world of easy communications it is becoming increasingly difficult to keep real folk craft traditions as distinct from arty-arty revivals. Primavera are demonstrating that Thailand, at least, is not yet spoiled, its age-old patterns and instinctive right use of materials producing things of rare beauty and use. Those who are in search of "something different" will be grateful to Primavera for finding so much for them in this remote field, and lovers of the crafts for their own sake will enjoy this exhibition.

JOHN WHIBLEY GALLERY in George Street, Baker Street



Study of a Fisher Boy. By John Constable. Watercolour, 11½ in. x 9 in.

On Exhibition at John Manning Gallery.

have been holding an exhibition of the work of Guta Vardy. Her bold, clear design and strong colouring serve her well, especially in the Still-Lives. A kind of stained glass effect is created by her use often of a heavy outline to her forms.

The November Exhibition at John Whibley's is the work of Joseph Nadel, born in Lithuania, moving on to Germany, Russia and Paris. His painting has an overtone of sentiment in the happiest sense, nostalgic, dreamlike, and full of poetry. The titles *Quiet Silence* and *Candlelight* may convey something of this; and his good colour sense, his loosely constructed forms, and the control over the actual paint serve him well in expressing his themes.

THE REID GALLERY, happily established now as a house devoted to good modern drawings and intimate contemporary water-colours, is having an Autumn Exhibition of French Masters, the quality can be judged by the fact that they include Gericault, Jongkind, Boudin, Picasso, Pissarro and Toulouse-Lautrec among others.

BIGGINS GALLERY, one of the newcomers in Bond Street, have been holding a fascinating exhibition of Toulouse-Lautrec's two sets of drawings of the Circus. These were reproduced in intaglio-heliogravure, the first album in 1905 and the second in 1932. Both series have been on show at Biggins Gallery, a lively demonstration of the artist's spontaneous genius.

LOTINGA GALLERY at 9a New Bond Street, have another exhibition of The Barbizon School in which they specialize. A particularly lovely upright Harpignies *La Mare a Herisson*, and some exquisite works by Rousseau are especially noteworthy. Wisely the idea of the Barbizon School has been extended to include Lepine, Richet, and one or two others who worked in the same spirit.

# MODERN ART IN LONDON

By JASIA REICHARDT

## JOHAN CASTBERG AT SAVAGE GALLERY

If one would find the exhibition of Johan Castberg surprising it would no doubt be due to the number of styles one meets with in this single show. Yet it is not only the variety of styles, varying from expressionist to romantic, that might puzzle but the range of images amongst which elements of surrealism appear frequently. There are two constant aspects of Castberg's exhibition—one being the overall mood which reveals an intense type of sadness, and the second being competent draughtsmanship. Otherwise, the quality of paint and the interpretation of what the painter wants to express is inconsistent. Whereas, for instance, the left hand section of the picture might be occupied with a very well painted jug against an evocative background, on the right hand side will be a figure crudely outlined in black, lacking both reason for its existence and any painterly aspect. On the whole, it is the still lifes that have greater plastic quality—the theatrical scenes which include clowns, costumed ladies and musical instruments have the audacity of posters but not the essential sensitivity and depth expected of an artist who has shown these qualities in other works. Castberg uses symbols with sadness and violence, and repeats these as themes in various paintings, which generally like the theatre depend on illusions and momentary effects. Johan Castberg was born in Norway and now lives in Lausanne. He is passionately interested in music, which acts as inspiration for many of his paintings.

## ENRIQUE MARTI HENING AT PORTAL GALLERY

Hening is one of the few competent young Spanish painters whose work does not gravitate around the type of work which is typical of the Spanish School. He is neither preoccupied with conflict or anguish, nor the conveying of a message. Mostly, Hening is concerned with purely pictorial illustrative qualities and his semi abstract paintings are in a way exercises in juxtaposing colour within the general mood of the painting. Whether he paints landscapes or still lifes, and these are not readily recognisable as such, the artist is primarily concerned with creating a melancholy mood, both romantic and sentimental. This he does well and his intent is conveyed explicitly and quickly. One of the most individual aspects of these paintings is Hening's limited yet expressive colour range, varying between bitter greens and exotic blues and purples with which he emphasises the well balanced forms of the subject he is depicting. It is not within the scope of these works to elate, depress, or worry—on the contrary they exude charm and would certainly come under the category of being easy to live with.

## MAX CHAPMAN, ANTHONY UNDERHILL, DENIS BOWEN, AUBREY WILLIAMS AT GRABOWSKI GALLERY

The time has come when a communal experiment is not practicable. Within the field of abstraction one can no longer pursue objective aims collectively—to some extent the common language has been severed and since this type of expression bears little relation to identifiable pointers, e.g. objects or events, the artists cannot partake of a communal vision. At least, the four showing together at Grabowski Gallery could not be further apart in this particular sphere of abstraction.

Max Chapman is concerned with the forming of a construction of which the elements are not superimposed upon the surface of the canvas but come, so to speak, from the inside or grow out of the canvas. This may be due to the



Vol by Baram. Collage.  
Exhibited at the Molton Gallery.

fact that whether he uses paper as collage material, or vinelak (a substance like plaster) as impasto medium the colour becomes a part of the tactile and solid quality of the surface. Within this surface the painter explores the possibilities of combining and juxtaposing transparent paint areas with opaque ones, which in the collages often come close to the organic and living quality of a forest flora. Every painting of his seems to be very deliberately and rationally considered, and that is why the combination of the intense melancholy greys, within the textured surface of his works, yields the aura of a monument, impressive yet sensitive.

Anthony Underhill's paintings are like whirlpools of lithe, effervescent colour. Within these conglomerations of forms which explode like fountains, mellowing the image through a luminous white rain of thinly applied paint, the artist indicates a multiple movement, as if the circular motifs of each painting spun independently in different directions. Underhill builds his compositions on the kaleidoscopic effects of colour, and the animation characteristic of his works depends on the shimmering pigments clicking into position like a mirage which becomes a reality.

The work of Denis Bowen represents the very essence of action painting, not because he pours the paint on to the canvas and relies on the fortuitous effects of his medium which could easily take control, but because the final result is like the process of painting—it is a gesture. The painting is imbued with a quality which is temporary like that of a gesture. Denis Bowen deals with universal considerations in a particular way, a way which belongs not only to time and place but to a definite problem which is valid at the time and may not exist several years hence. Thus his cascading fireworks which overwhelm one with their persistent activity and, often compelling, synthetic colour, are the expressions of today and historical documents of tomorrow.

The imagery of Aubrey Williams has, during the past 18 months, crystallised into a new aspect in which the basis of a structure plays a greater part. The elements and forms which were collected and placed together in his earlier works now stem from one origin. The artist no longer tastefully collects, but builds from the beginning. This is very important because the impacts of the recent paintings is not dissipated by adjusting the various elements down to size, here, so to speak, they have been made to measure, and each painting depends for its expression on the coherent whole.



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Composition in Black, Yellow and Green, by Hans Hartung. Pastel and charcoal. Exhibited at Gimpel Fils Gallery.

### SIOMA BARAM AT MOLTON GALLERY

Any vision which at one time, however long ago, may have been based on a realistic association carries with it often those qualities which enable the viewer to point out the object of the original inspiration. This is the case with Sioma Baram. Inevitably his white, delicate paintings become associated with the outlines of strange horizons and varied cloud formations. In spite of these seemingly obvious associations I think that these works should be looked upon as complete abstracts, for basically the artist is concerned with creating conglomerations of small, tightly packed, lightly coloured forms—certainly evocative but not representational. Whereas the application of paint is uneven in quality, sometimes verging on crudeness, Baram's collages, which he often combines with gouache, are examples of a very fine sensibility in the use of this medium. Baram uses torn pieces of paper or tissue, white or coloured, in layers to convey stillness and thoughtfulness, combining quietude with intensity. The collages give the impression of an object that has been mellowed by weather and time. They are limited in scope and emotional range, but for that very reason whatever they do communicate is clear and precise. Baram is an Israeli living in Paris, he was born in Bessarabia in 1919 and studied art in Kishineff, Tel-Aviv, Algiers and Paris.



Cathedral by Paul D'Aguilar. Oil on canvas. Exhibited at the Temple Gallery.

### JACK SMITH AT MATTHIESEN GALLERY

Jack Smith's preoccupation with light and its effects has switched to a clearer, better defined vision. The heavy melting, swimming forms which occupied his canvases two years ago have undergone a serious transformation for the better inasmuch as the artist's intent is communicated with a greater impact. The crystallisation of images, figures, still lifes, bottles, represents Smith's duofold preoccupation, firstly in treating his subject analytically in terms of refracted light so that one looks at it as if through a prism, and secondly in endowing it with a spiritual quality through the emphasis on luminous repeated colour and its associations. Jack Smith treats the canvas as a three dimensional space and when he utilises a flat surface it is usually to stress the effect of depth. The image, in particles, is held together and made coherent by their distribution so that the relationship between each of the sections is not severed but extended beyond the normal limits. As Smith's imagery has progressed towards greater refinement so it has become more poetic and the success of his latest development lies to no small extent in the studious deliberation of combining the various elements his paintings are composed of. Although the drawings have a very obvious connection with the paintings, the bas reliefs do not somehow belong to this stage of Jack Smith's development; with these the consolidation of relationships evident in the paintings is lacking.

### MARIE WALKER AND HARRY LORD AT NEW VISION CENTRE GALLERY

Marie Walker's paintings, in spite of the fact that they are essentially tachist works, show originality in as far as the action element is consistently preplanned. To such an extent is the image deliberate that, like that of Mathieu, it has certain consistent qualities which make it recognisable. The image takes on a semi circular form which contributes the dynamic element to an otherwise pensive background. This image is both the focal point and the essence of direction of the whole composition, and although sometimes one may feel that the paint, the actual medium, controls the character or the personality of the painting, generally the artist conveys a purposefulness behind the activity of the paint. The background to the image is by contrast still and almost transparent, consistently more effective as the paint surface is thinly applied, where the melting outlines of delicate forms suggest a surrealist imagery. The combination of the active image and the quiet background suggests the impression of a strange and absorbing space.

Whereas the paintings of Marie Walker have the qualities of open spaces and changeable skies, the works of Harry Lord have the character of space densely populated and intricate. The vertical themes on which most of his paintings are based, inasmuch as they are composed of tightly packed colourful elements, convey the impression of intimacy and warmth. His oblong forms merge with one another in patterns, yet the structure of the composition is a little too superficial to be coherent, i.e. there does not seem to be a depth to the actual organisation of the picture, which appears to be added as an afterthought. Lord's main achievement is based on the fact that he renders his paint alive as a medium.

### ASPECTS AT WADDINGTON GALLERIES

The purpose behind this exhibition is to show some of the lesser known aspects of the work of some of the British painters who, without strictly speaking forming a school, share many qualities which are common to their respective developments. On view are gouaches and drawings of eight painters

—Heath, Heron, Hilton, Scott, Vaughan, Frost, Wynter and Wells.

Whereas, for instance, the continuity between the oils and the gouaches of Wynter and Vaughan is very definite, inasmuch as in each case the artist creates the same type of image, and the change of medium does not alter the atmosphere of the result, the gouaches of Adrian Heath correspond only in their skeletal structure to his oil paintings. The intensity characteristic of Heath's oils remains a suggestion only in the gouaches and the movement of forms which are not embedded within the solid texture of paint become volatile and light. Hilton's works provide a constant surprise for one feels, that each time one looks at his formal yet organic forms, it is for the first time. Hilton's great gift is to convey the essence of his intention, and simplicity is a consistent factor in the effectiveness of these works. This quality Hilton shares with Scott, who relies on a very simple relationship of two or three forms and a linear motif to convey tension, indicating a rational approach in the combination of elements. Heron's gouaches have some of the vibrant intensity of his paintings, Frost's romantic images are based on variations of relationship within a certain range of forms, and the small delicate essays of John Wells lose none of their charm in this medium but their impact is considerably diminished.

EDDIE WOLFRAM, GRAHAM METSON AND  
JOAN KNOBLOCK AT WOODSTOCK GALLERY

Eddie Wolfram's vision is characterised by finality and completeness. His massive canvases contain within them pictorial epics expressing man's doom and hopefulness, brutality and compassion. The quality of finality is achieved by the fact that there is little if anything left to the imagination—the painter has taken care of every detail and aspect, and that is why one must either accept these paintings completely or reject them outright, for they cannot be moulded into shape by the viewer's own ideas. These paintings disturb for, within the dissolution of forms and colours within a complex background of the landscape, a human image remains even if the only recognisable element is the shadow. These works are both intuitive and sensual—in music Wolfram finds his counterparts in Wagner and Mahler. In pursuit of a full blooded and a weighty form of expression Wolfram spends one to two months on the huge canvas in front of him trying to make it yield the almost religious experience he wants to convey.

Graham Metson's works are composed of collage elements combined with paint. With this means he achieves many varieties of texture which supplement the basic design and give it an identity and a feeling of intimacy. These works have been inspired by views of the estuary and the river, creeks filled with water and streams, and they are usually based on a horizontal distribution of forms. Metson makes use of sprayed patches of paint on top of the collated elements, which sometimes distract with their decorative effects from the more important and sound basic structure. By abandoning the use of so many effects at the same time Metson might achieve a more rational coherence.

Joan Knoblock's gouaches represent her departure from the flower and plant themes of her oils. Her current work includes many figures and heads. In the latter category stands out the portrait of Dinah Washington, whose expressive face is conveyed with feeling. Joan Knoblock's best paintings are those in which either the texture or the colour are limited. Inevitably the idea behind the use of paint must be to express something about the image and not to cover it up. Somehow, I feel, this is a disparity between the artist's intent and the result.



Anatomy for Night by Max Chapman. Papier collé.  
Exhibited at the Grabowski Gallery.

HANS HARTUNG AT GIMPEL FILS

A universal mode of expression is, in the case of Hans Hartung, arrived at through introspection. In a sense this process is the basis of Hartung's work, not because he considers introspection to be a good thing in itself, but because in oneself one can find equivalents to all that exists in the exterior world. Thus the painter's vision is not entirely based on the products of imagination but also belongs, in no small measure, to the reality of concrete experiences. In the works of Hartung the point of departure is consistently elusive—the composition grows, yet it is impossible to say what constituted its embryo. It is difficult to imagine any of the compositions on show in the various stages of their development—they are too complete and too coherent to facilitate any imaginary dismantling process. Hartung's crayon drawings show greater animation in their make-up than the oil paintings, although both the crayons and oils consist of similar vertical, slightly curving elements which are usually incorporated into a background of colour and texture. This is probably due to the medium which encourages lines to be crisply defined and abruptly broken, creating in turn simple and direct effects of tension. None of the works on show depart from the predominantly linear characteristics of Hartung's work although they show a great variety in the use of looped and straight strokes, usually black, holding behind them the tight explosive area of background colour. If one feels that Hartung works within self imposed limitations of image making, one could say also that within those limits he has explored all the essentials of expression.

PAUL D'AGUILAR AT TEMPLE GALLERY

Most paintings are contained within some sort of a framework and those of Paul D'Aguilar are often made up of components held in place like a jigsaw puzzle by a tension

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particular to their relationship. However calm the scene that the painter may be depicting, however still or deliberately composed, the anxious undercurrent appears from beneath the children's immobile faces or the poised figures of the picadors. Without resorting to an obviously symbolic imagery Paul D'Aguilar can convey a nervous tension through the juxtaposition of burnt colours within almost transparent surroundings. The warm tans and oranges, browns and reds are contrasted strangely with pallid blues and clear whites, and it is through that contrast that the intensity emerges. Paul D'Aguilar concentrates on themes of Spain. The strong colour contrasts of Spanish landscape find their way into his pictures, and the angular forms of the landscapes and townscapes arrange themselves in patterns. He uses black, sometimes as an outline against which the forms are silhouetted and sometimes, as a means of accentuating depth or stressing a different plane of the composition. With multiple colours, which on examination cover the range of the rainbow, the artist conveys the feeling of a single tone. Thus the broken up areas of glittering kaleidoscopic forms assemble together to combine in a single image. Paul D'Aguilar is not concerned with depicting an identifiable image or a particular image; when he paints a bull fight it is not one that belongs to a certain time and place, but one that expresses the essence of such experience.

### THE PAINTING BY LACASSE ON THE FRONT COVER

Sometimes Lacasse paints variations on a theme over a period of years. The painting on the cover measuring 52 x 35 in., is a second one on this theme, and was done in 1958. The first was painted in 1956, is much smaller and in fact could be called a preliminary sketch. 1956 for Lacasse was a period of transition—at least it was then that his



Painting by Johan Castberg. Exhibited at the Savage Gallery.

works gained in luminosity and vibrance, and that their spiritual qualities superseded the pure considerations of form, paint and colour. As a work which was conceived during this period of transition the painting on the cover is an important one in Lacasse's development. The painter is 67, was born in Belgium and has lived in France for over 30 years. His exhibition at the Drian Galleries, opening on November 22nd, will contain 90 works. In order to be able to hang such large exhibitions, Halima Nalecz, the director of Drian Galleries is expanding her premises into the house next door. The combined premises will give more scope for hanging paintings effectively and mounting comprehensive exhibitions.

## BOOK REVIEWS

**PICTURES FROM A MEDIAEVAL BIBLE.** Commentary by JAMES STRACHAN. Darwen Finlayson, London. 15s.

FROM one of the two Cologne Bibles of 1478-80 Mr. Strachan has selected over 100 woodcuts illustrating themes from *Genesis* to *Revelations* and the *Apocrypha*, to which he has supplied descriptions. The two Cologne Bibles followed close after each other. The later was written in the Low Saxon dialect, and the earlier in the dialect of the Lower Rhine (very like Dutch). The same wood-blocks were used for both, except that for the second printing some errors in the first were corrected; and also in the second 10 more illustrations were added, making 123 in all.

The Cologne Bibles are of special interest because their illustrations served as models for a whole series in German, Italian, Czech (or Bohemian), French, Dutch and English, including the Great Bible of Henry VIII which appeared in 1539. Before 1500, Mr. Strachan tells us, "similar illustrations had been brought into Latin Bibles as well".

All the illustrations are lively and imaginative, as may be judged by the following description of the Destruction of Sennacherib (2 Kings xviii, 13; xix, 37). The left of this woodcut represents Ch. xix vs. 35 when "the angel of the Lord went out and smote in the camp of the Assyrians", who had, in Byron's description, "come down like the

wolf on the fold". In the top right hand corner is a King, most likely Hezekiah, with perhaps one of his ministers, looking down on the scene. The story is repeated in almost identical words in the Book of Isaiah, and one of its chief features is the contest of oratory between Rabshakeh, the Assyrian general, trying to persuade the Jews to surrender, and the prophet Isaiah, Hezekiah's trusted adviser, encouraging him to hold out. It was the great triumph of Isaiah's career. What happened to Isaiah later is not recorded in the Bible, but there is a verse in the Epistle to the Hebrews (xi, 37) implying that certain prophets were "sawn asunder". There is a legend that this was the fate of Isaiah under Hezekiah's successor, which explains the gruesome picture at the bottom right-hand corner of this woodcut. All the illustrations have this primitive simplicity and descriptive literalness. So, although few of the ordinary people of the day were able to read, they could at least understand these illustrations.

VICTOR RIENAECKER.

### ORIENTAL RUGS AND CARPETS.

By ARTHUR U. DILLEY. J. B. Lippincott Company, Philadelphia and New York. Allen & Unwin Ltd. Price £5. (U.S.A. \$15).

FIRST published in 1931, this new edition has been revised by M. S. Dimand, Curator of Near Eastern Art, Metropolitan Museum of Art.

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Mr. Dilley has produced an erudite and eminently readable book in this work, which is the outcome not only of very wide research, but of research that is informed with a deep love and understanding of the subject. The author has made a lifetime study of Oriental Rugs, and has spent many years writing and lecturing about them, having been a lecturer for such bodies as the Metropolitan Museum of Art, for the Oriental Rug Importers and for the Pond Lyceum Bureau.

With such a background Mr. Dilley should, and does, write with authority. As he rightly stresses, the study of Oriental Rugs should begin with the history of the producing countries. To this end he furnishes a fascinating historical background, always relating the major events to their effect on the arts. This is no dry-as-dust relation of facts pure and simple, but a very human documentation that carries the reader forward.

Unfortunately Mr. Dilley lets his poetic fancy take charge of his pen in his details of the various categories of rugs, with the result that no very clear picture of any particular variety is produced in the reader's mind. On the other hand, his knowledge of rug types is extremely broad, and there are well over 120 black and white illustrations.

The scope of the work covers the weavings of Persia, India, Turkey, the caucasus, Turkestan, Afghanistan, Beluchistan, China and Spain, with additional chapters on Fibres and Dyers, and Weaving. Finally there is a good com-

prehensive Index.

This is a book that students, and collectors could add to their shelves with profit.  
R. E. G. MACEY.

REMBRANDT AS A DRAUGHTSMAN. By OTTO BENESCH. 34 pp. 105 plates. Phaidon Press. 27s. 6d.

SOON after the war, before the completion of his catalogue of Rembrandt drawings in six volumes, Dr. Benesch produced the *Selected Drawings* which aimed at, and most splendidly succeeded in, giving a balanced view of Rembrandt's drawing at its best in all his many phases. This has long been out of print, and the present book is a worthy successor. Though not so large it fulfils the same purpose, and the introductory text is perhaps an improvement on the older one in that it presents a chronological account of Rembrandt's development without footnotes or scholarly padding, and in a manner intelligible to the general reader. The catalogue at the end is likewise unencumbered with specialist detail, but contains brief notes of interpretation, placing each drawing in its context.

Such is the prodigality of Rembrandt's genius that although a good many of the plates in the *Selected Drawings* are inevitably duplicated, it has been possible to include upwards of 30 others without lowering the standard of quality or significance. A few drawings which have come to light since the appearance of the catalogue are here published for the first time. There are four reasonably good colour plates, and the reproduction of the photogravure plates is uniformly

excellent.

This is not the place to embroider upon the praises in which the drawings of Rembrandt have so often been drowned. But should there be anyone who does not know what a Rembrandt drawing looks like, here is an opportunity to make easy acquaintance with the best. Let an appetite whetted by reproductions be nourished upon originals; for these are shorthand notes of Rembrandt's innermost thought, set down with unequalled virtuosity and brilliance. Through them lies the road to appreciation of all the aspects of his profound and richly dramatic art.

W. R. JEUDWINE.

VASARI'S LIVES OF THE ARTISTS.

Abridged and Edited by BETTY BOROUGHS. Allen and Unwin. 32s.

VASARI'S "Lives" are among the world's classics of literature and, on the whole, are too voluminous to be read and digested. In this well produced volume we have a selection of the best of the biographies selected for their quality as literature as much as the renown of the artists concerned. Apart from its essential handiness the present volume is valuable for the pertinent "Editorial Notes" which follow the translations of each original text and the Glossary by which the Editor has added to the usefulness of the volume.

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CYRIL G. E. BUNT.

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## SALE ROOM PRICES

SO many lots are offered each week when the sales are in full spate, that it is not possible to draw attention to these columns to more than a very few each month. Often, an important dispersal takes place immediately after this page has gone to press, and by the time the next issue is due it has been forgotten in the rush of fresh material. Now is the time to make amends, and record some of the things that were sold during the past summer and that are worthy of note.

### PORCELAIN

The sale of the first part of the Otto and Magdalena Blohm collection took place at Sotheby's, the 202 lots realising a total of just over £80,000 in two days. The first day's sale included the well-known array of Chelsea "Toys"—scent bottles, bonbonnières, needlecases, étuis, and seals—many of which were illustrated in the standard work on the subject: G. E. Bryant's *Chelsea Porcelain Toys*, published in 1925. Not for very many years has such a large collection of these trifles been seen on the open market, and very high prices were obtained for them. Here is a note of some of the sums paid; a brief description of the piece is followed by the reference to it (or a similar specimen) in Bryant's book:

*Scent bottles*—Harlequin with a barrel (Plate 6, No. 4), £220—Harlequin and Columbine, inscribed TOUJOUR SANS SOUCI (Plate 25, No. 4), £300—Chinese family, man, woman and child (Plate 23, No. 2), £220—Cupid with a globe (Plate 22, No. 1), £160—Venus and Cupid with a clock (Plate 19, No. 2), £300—a standing figure of a girl, her head forming the stopper, 3½ ins. high (Plate 6, No. 3), £480—a girl standing holding a dove in her hand, a Dalmatian dog beside her, inscribed FIDELLE DE GUIDE (Plate 23, No. 3), £260—a seated girl picking grapes, inscribed POUR MON AMOUR, with original fishskin case (Plate 23, No. 1), £250—a pair of lovers, the girl attempting to push away the boy, inscribed LE MOIEN DE PARVENIR (Plate 26, No. 5), £480—William Shakespeare, after the statue in Westminster Abbey by Scheemakers, 4 ins. high (Plate 27, No. 1), £200—a boy seated writing a letter, similar to the bottle in the British Museum dated 1759, with original fishskin case (Plate 15, No. 1), £280—a cluster of five cherries tied with a ribbon, £300—a white basket filled with strawberries and leaves, inscribed GAGE DE MON AMITIE and surmounted by a bird pecking fruit, 4 ins. high, £580—a pug dog, the collar inscribed CHIEN SAVANT (Plate 5, No. 1), £450—a squirrel holding black cherries in its paws, £470—a swan, the head and neck forming the stopper, 3½ ins. high (Plate 3, No. 2), £520—a fable bottle illustrating Aesop's "Fox and the Stork" (Plate 8, No. 4), £500.

*Bonbonnières*—Head of a lady, the eyes set with small diamonds (Plate 51, No. 3—similar, but smaller than this one), £250—a chart, compass, telescope and sextant on a grassy mound, symbolising Geography (Plate 49, No. 2), £340—another, symbolising Agriculture; apparently unrecorded, £340—a boy struggling with a boar, inscribed BAUCOUP DE BRUIT POUR PEUT DE LAÏNE (Plate 51, No. 1), £400—a pug with three puppies (Plate 50, No. 2), £290—shepherd lovers seated on a grassy mound, inscribed REINE DES AMANS, with original fishskin case (Plate 50, No. 6), £330—a mallard duck swimming, the edge of the lid inscribed VOTRE AMITIE FAIT MA FELICITE (Plate 48, No. 5), £660.

*Needlecases*—A stick of asparagus, 5½ ins. long (Plate 54, No. 1), £290—a plain column surmounted by a masked head of Columbine, £260.

*Étuis*—An infant standing among grapes and vines, £130—a tree-trunk with a pheasant on the top (Plate 54, No. 4), £240—an étui and scent bottle in the form of the Three Graces (Plate 54, No. 5), £210—an étui and bonbonnière in the form of an urn of flowers, inscribed FLEURS DOUCEUR MATTIRE (Plate 11, No. 2), £300.

*Seals*—A dancing man wearing a domino (Plate 40, No. 11), £50—a gallant taking snuff (Plate 43, No. 1), £56—Cupid hammering hearts on an anvil (Plate 36, No. 20), £40—Cupid selling hearts, £26—Cupid running away from a dragon (Plate 36, No. 5), £22—Cupid with a telescope and a globe (Plate 43, No. 22), £35—a boy playing the bagpipes (Plate 40, No. 19), £50—a huntsman blowing a hunting horn

(Plate 42, No. 19), £72—a woman nursing a baby, inscribed RESULTAS D'AMOUR (similar to Plate 44, No. 4), £38—a pair of billing doves on a tree-stump (Plate 38, No. 2), £90—a woman playing a hurdy-gurdy, inscribed MUSIQUE D'AMOUR (Plate 40, No. 20), £21—a red squirrel eating a nut (Plate 62, No. 4), £155.

Other English porcelain in the same collection, included: a red anchor marked figure of a Scotsman, £260—a Worcester teapot from the "Garrick" service, £360—a Bow figure of Harlequin, 6½ ins. high, £270—a Bow figure of a yellow bunting, 3½ ins. high, £370—a Longton Hall bowl in the form of a basket, the cover as a mound of flowers, 8½ ins. high, £920—a pair of white Bow sphinxes, the heads modelled as Peg Woffington, £350.

As the Blohm collection was formed in Hamburg it was not surprising to find that the Continental porcelain was extremely fine; prices were commensurate with its quality: A Fürstenberg double scent bottle in the form of lady standing holding a fan in one hand and a dog in the other, £300—a Fulda scent bottle modelled as a boy and a goat to either side of a tree-trunk, £160—a St. Cloud snuff box with Kakiemon style decoration and silver mounts, £310—a Du Paquier Vienna snuff box painted with a basket of flowers and other decoration, £540—a Meissen snuff box decorated by J. M. Heinrich with an Oriental landscape in mosaic of black lacquer, mother-of-pearl and gold, £850—a Meissen figure of Harlequin, perhaps modelled by Kirchner, £750—a Meissen apple-green jar and cover, 5½ ins. high, formerly in the Royal Saxon Collections, Dresden, and bearing the engraved Johanneum mark, £2,400—a pair of Böttger Meissen figures of tabby cats, £1,800—a Böttger Meissen red stoneware figure of Pantaloon modelled after Jacques Callot, 7½ ins. high, formerly in the Lanna collection sold at Berlin in 1909, £3,000—a Meissen figure of a negro dwarf symbolising Africa, 4½ ins. high, £1,150—a Ludwigsburg model of a stage, inscribed LA COMMEDIE FRANCOISE, 10½ ins. high, £660—a pair of Kloster-Weilsdorf figures of Harlequin and Columbine, £500—a Fulda figure of Pantaloon, £600—a Kelsterbach figure of a boy playing with a ball, by Vogelmann, £360—a Kelsterbach group of the Elements in the form of four soldiers, by Vogelmann, 7½ ins. high, £650—a set of 15 Fürstenberg Italian Comedy figures, each standing on a flat base with tree-trunk support, by Simon Feilner (the only known complete set of these figures), £15,000.

The following is some of the noteworthy porcelain that has been sold at Christie's: a set of four Derby figures emblematic of the Continent's, about 8 ins. high, 220 gns.—another set, similar, 120 gns.—12 Chelsea gold anchor marked plates painted with fruit and insects, 540 gns.—a Meissen chocolate pot and cover painted with Chinese figures, perhaps by J. G. Herold, 5½ ins. high, 190 gns.—a Meissen cream ewer painted with Chinese figures by J. G. Herold, 105 gns.—a Meissen teapot and cover painted with Chinese figures, with K.P.M. and crossed swords marks in blue, 360 gns.—a collection of 17 porcelain flowers painted in natural colours, eight in soft paste, 42 gns.—31 white porcelain flowers, 17 in soft paste, 25 gns.—a pair of Meissen figures of crested doves, by J. J. Kaendler, on Louis XV ormolu bases, 1,250 gns.

Apart from the Blohm collection, noted above, Sotheby's sold: A Longton Hall quatrefoil lobed baluster jug painted in colours with a Chinese lady in a fenced garden, 8½ ins. high, £640—a Chelsea red anchor marked plate painted with botanical designs probably after G. D. Ehret, £150—three of a set of four Derby figures symbolising the Continents, £40—a Worcester apple-green teapot stand of hexagonal shape, the central panel painted with exotic birds, £135—a Sevres 46-piece dessert service painted with flowers within green borders, £220—a set of 10 St. Cloud knives and 10 forks, the handles painted with Oriental figures in colours, in the original oak case, £120—a Meissen figure of a seated dog, 8 ins. high, £130—a Meissen figure of Harlequin, by Reinecke, 5½ ins. high, £230—a Meissen silver-mounted tankard decorated at Augsburg with pastoral subjects in gold, £560—a Meissen Italian Comedy group of Scaramouche and Columbine by J. J. Kaendler, £500.

At the time of writing, the big salerooms had not yet got into their stride for the autumn season, and antiques in that direction are showing only the slightest activity; what activity

there is is directed mainly to the future. Already the catalogues of the final Dyson Perrins sale of manuscripts, not due to take place at Sotheby's until November 29, have been sent out. It describes 59 lots in the space of 138 pages, and the illustrated edition (at 3 gns.) contains 69 plates of which six are in colour; a worthy memorial to a great collector.

Although Bond Street and King Street had been silent for two whole months, the same cannot be said of the other London and country salerooms. They carried on steadfastly through the sun (and rain) of August and September, when everyone is supposed to be bathing, boating, or at any rate forgetting works of art. It certainly did not prevent high prices being reached in many instances.

#### FURNITURE AND PORCELAIN

**PHILLIPS, SON & NEALE'S.** An XVIIIth century Italian commode, the three long drawers inlaid with panels of military subjects, £180—a Louis XV style writing table veneered with kingwood and inset with Sèvres plaques, 29 ins. wide, £380—an old English mahogany oblong writing table, fitted with three drawers and supported on shaped under-frame with splayed feet, 44 ins. wide, £140—a XIXth century fall-front secretaire of Louis XV design, inlaid with floral marquetry and mounted in ormolu, stamped WASSMUS, 22 ins. wide, £420—a display cabinet in the Louis XV style, mounted with five panels of Vernis Martin, £230—a pair of ormolu-mounted display cabinets inset with Sèvres porcelain plaques, £265—a large Dutch wardrobe inlaid with floral marquetry, 6 ft. wide by 8 ft. high, £105—a Dutch rosewood cabinet inlaid with marquetry of birds and flowers, £100—a Regency rosewood table inlaid with brass and the top inset with coloured marbles, the drawer in the frieze containing a chart naming the marbles used, 20 ins. wide, £230—a carved and giltwood suite of Louis XVI design, comprising a settee and four armchairs covered in floral Aubusson tapestry, £230—a Feraghan carpet woven on a dark blue ground, 20 ft. 4 ins. by 13 ft. 5 ins., £150—a Sparta carpet woven with a crimson central medallion on a mushroom ground, 16 ft. 4 ins. by 11 ft., £115—a washed Eastern carpet woven on a pale green ground, 16 ft. by 12 ft. 9 ins., £190—a Sèvres dessert service painted with royal and noble personages in panels on a blue-de-roi ground with gilding, 31 pieces in a fitted oak case, £330.

**KNIGHT, FRANK & RUTLEY'S,** at Ascot Place, Winkfield, Berks. A mirror in carved giltwood frame, 64 ins. by 36 ins., £110—a French banded and quartered walnut two-flap table on cabriole legs with ormolu mounts, £135—a pair of bronze figures of putti holding gilt cornucopias, on fluted marble pedestals and fitted for electric light, 6 ft. 6 ins. high, £190—a XIXth century bronze group of Mercury and Boreas, 7 ft. 4 ins. high, £135—a pair of XIXth century Italian bronze basins, each supported by three figures of putti, £390—a pair of French ormolu-mounted marble cache-pots, £100—a pair of Chinese porcelain cisterns decorated in the famille verte style, with carved gilt wood stands, £105—a pair of sculptured stone seats with winged lion supports, 4 ft. 6 ins. long, £120.

**BONHAM'S.** A French kingwood and ormolu-mounted commode with three drawers, 26 ins wide, 72 gns.—a Georgian mahogany partner's desk with lined top, 83 gns.—a French carved and gilt wood suite comprising a settee, four armchairs

and four occasional chairs, upholstered in silk tapestry, 120 gns.—a Continental inlaid mahogany cabinet with glazed doors, 5 ft. 6 ins. wide, 82 gns.—a pewter Passover plate, by Yigael, son of Moses, of Belgrade, 1766, 18 ins. diameter, £98—a pewter Passover plate with engraved surface, English marks, 14 ins. diameter, £30—a set of three Worcester cache-pots and stands with coloured decoration, 88 gns.

**HENRY SPENCER & SONS,** Retford, Notts, at Middlewood Hall, Darfield, near Barnsley, Yorks. A Regency mahogany two-pedestal dining table with brass-capped feet, £50—a harp in painted mahogany frame, £23—a Queen Anne style walnut cabinet on chest, 39 ins. wide, £70—a Georgian mahogany bow-front sideboard on reeded and tapered legs, 3 ft. wide, £38—a Georgian mahogany serpentine-fronted dressing table, the single drawer with gilt handles, £40—a pair of blunderbusses, £38—an Indian stone china dinner service of 149 pieces, decorated with bouquets of flowers in colours, £47. At "The Oaks", Moorgate, Rotherham, Yorks. A set of eight Chippendale-style mahogany dining chairs, £215—a Chippendale mahogany dining table, £46.

**ROWLAND GORRINGE & CO.,** Lewes, Sussex. In a sale totalling £13,200 were included: a Chippendale mahogany serpentine-fronted dwarf chest, £95—an oval-ended mahogany gate-leg table, £130—a XVIIth century carved oak court cupboard, £85—an oak refectory table, £300—a set of Hepplewhite style dining chairs, £90—a Chippendale mahogany serpentine-fronted chest, £85—a Chinese carpet woven on a blue ground, £210—a collection of ivories and hardstones, £900.

#### PICTURES

**PHILLIPS, SON & NEALE'S.** Landscape with a church, 12½ by 16 ins., by Maxim Maufra (died 1918), £105—Deer by a path through a wood, 21 by 38 ins., by John Middleton, £220—a still-life; strawberries and other fruit, Delft plate and glass goblet on wood ledge with velvet cover, panel 10 by 14 ins., £480—a pair of views of canals, Brussels, 24 by 30 ins., by P. C. Dommerson, £850—a street scene in Brussels, 12 by 15 ins., by P. C. Dommerson, £140—the Duke of Ormonde, full-length with marine background, 90 by 56 ins., by Sir Godfrey Kneller, £340—a Dutch estuary scene with figures and shipping, 38 by 62 ins., by H. Koekkoek, £240—a gypsy encampment, 30 by 24 ins., by George Vincent, £430—a pair of trompe l'oeil watercolours of shell-fish, nuts, fruit, insects, and a mouse, 6 by 9 ins., £150.

**BONHAM'S.** The healing of the sick, 40 by 31 ins., by Tiepolo, £165 15s.—figures in a landscape with a windmill and a church, panel 19 by 25 ins., by Klaes Molenaer, £157 10s.—"Confidences"; a study of two semi-nude girls with an opened jewel-box between them, 44 by 87 ins., by J.-L. David, £147—"Multitudinous Hosts of Warriors": the siege of a city, 23 by 36 ins., by John Martin, £168—a set of four canvasses showing Chinese interiors with figures: taking tea; card players; schoolroom; on a verandah, each 20 by 25 ins., XIXth century Chinese, £378—a view with horsemen and other figures by the old bridge at Putney, showing the toll house, the church of St. Mary the Virgin, and the Swan inn, 36 by 46 ins., English about 1740, £903—a basket of flowers, panel 12 by 16 ins., by Peter Casteels, £168—a pair of landscapes with figures, 26 by 32 ins.—XVIIIth century Dutch school, £252.

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(Continued on page 166)

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